

CALDERÓN
EL MÁGICO.
PRODIGIOSO

GEDDES



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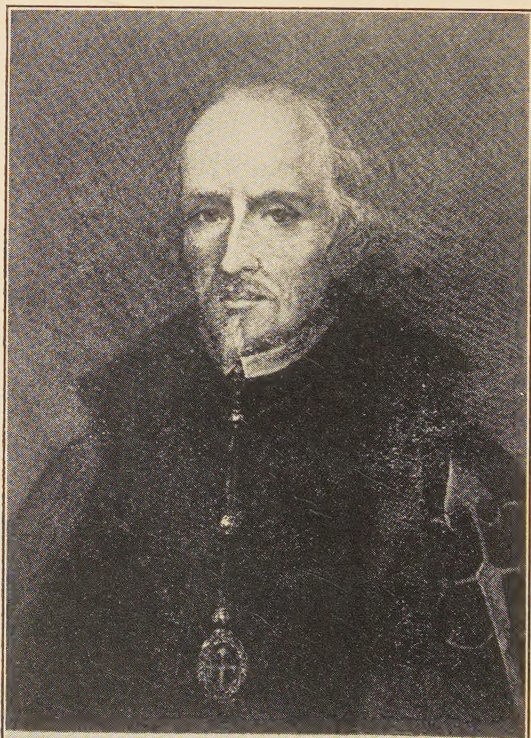
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EL MÁGICO PRODIGIOSO

DE

DON PEDRO CALDERÓN DE LA BARCA

*EDITED WITH INTRODUCTION, NOTES
AND VOCABULARY*

BY

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TO THE MEMORY OF
MAX KRENKEL

FACILE PRINCEPS
IN THE INTERPRETATION
OF THE SPIRIT AND THE TEXT
OF SOME OF THE MASTERPIECES OF CALDERÓN

43382

PREFACE

For many years a course in the Spanish classics has been given in the College of Liberal Arts of Boston University. Selections from Cervantes, Lope de Vega, Calderón, Tirso de Molina and Alarcón have in general made up the larger part of the material of the course. Some years it has been possible to secure from abroad a sufficient number of the plays of Lope and of Calderón for class use within a reasonable time; at other times, this has not been possible. Compared with the editions of plays of the classic French authors, Molière, Corneille and Racine, prepared in this country for use in school and college, very little indeed has been done in the way of making available for student use the masterpieces of Spain's golden age. To be sure, the appearance occasionally within the past few years of one of the Spanish classics adapted to the needs of English speaking students, indicates that eventually so obvious a lacuna will be filled, making readily available for the few interested in the literature of the past what they have always heard about but have rarely had the means to become familiar with at close range.

That Calderón's *Mágico prodigioso* is just that kind of a work, there can hardly be any doubt. Whatever be its worth as a literary production, about which there is much discussion, as regards the fame of the play public opinion is quite united, be this distinction deserved or not. There-

fore it seems somewhat surprising that it should not have been made available to the student public before this time, especially as the opportunity to present the play with a comparatively satisfactory text is a simpler matter than in the case of most of the plays of Calderón. It is to supply this need of an available text of one of the masterpieces of world literature that the editor, having long awaited in vain this desideratum, ventures to submit for school and college use the present edition. He desires to thank his colleagues, Professors Palamountain, Cornejo, Oñate and Austin Warren, who have always been and still are ready to lend a helping hand; and also his friend, the editor of the series, Professor Ford, for his criticism, suggestions, and helpfulness throughout the preparation of the text-book.

J. G.

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INTRODUCTION

Ia. Calderón¹. Youth. Pedro Calderón de la Barca, successor to Lope de Vega as the sovereign of the Spanish stage, during his long life (1600-1681) lived under three Spanish monarchs, Philip III (1598-1620), Philip IV (1621-1665) and Charles II (1665-1700), a period during which the Spanish political status went from bad to worse. Calderón lost his mother when he was ten years of age and his father five years later. He outlived his brothers by thirty years and survived his relatives and nearly all those of his own generation by many years. He studied under the Jesuits at the Colegio Imperial in Madrid, and from there went to Alcalá de Henares, and thence to the University of Salamanca, where he studied, among other branches, theology, intending to devote himself to the priesthood. This idea, however, he abandoned in favor of a literary career, and we find him again in Madrid.

IIa. Literary activity. In 1622 Calderón competed for a prize at the literary exercises held in honor of San Isidro, the patron saint of Madrid, receiving, for his effort in competing with the most eminent literary talent of the day, a compliment from Lope de Vega. It would seem from the fact that two volumes of his plays were brought

¹ In this brief sketch, James Fitzmaurice-Kelly's article on *Calderón* (Chap. x, pp. 375-387) of his *A New History of Spanish Literature*, London, 1926, has been freely drawn upon, because it represents what is most recent and most authoritative.

out, nominally by his brother Joseph, in 1636-1637, that, during the fifteen years after competing at the festivities in honor of San Isidro, he was actively engaged in literary work, for to this period belongs a goodly number of his plays, among them some of the best: *El príncipe constante*, *Casa con dos puertas mala es de guardar*, *La vida es sueño*.

He had several escapades during this period such as were by no means uncommon with the youth of the period, especially writers, who at times ridiculed each other, and thus got into trouble. One of these writers, Hortensio Felix Paravicino y Arteaga, whose social position as court preacher made him a powerful ally to the cause of Gongorism, — a folly satirized in Calderón's *No hay burlas con el amor* — soundly upbraided publicly in a sermon Calderón and his companions for occasioning some nuns, so it was alleged, to be treated harshly in an affray at the convent whither Calderón and his friends had gone in pursuit of an actor, Pedro de Villegas, who had wounded Calderón's brother Diego. Possibly nothing would have been heard of the matter had Calderón contented himself with ridiculing Paravicino's Gongoristic style in a passage which he inserted in *El príncipe constante*, but he even went so far as to mention the preacher by name, calling him "Horténsico," to the amusement of all Madrid. For this, Calderón was arrested and imprisoned for a short time. The affair, however, did him no harm — quite the contrary — and his fame went on increasing. Philip IV took a liking to him and favored him greatly. Thus it was that in 1635, the year of Lope's death, the King, as was quite natural, named Calderón successor to Lope as super-

intendent of the Court theatrical functions, and in 1637 conferred upon him knighthood in the Order of Santiago.

IIIa. Military service. Knighthood in those days carried with it responsibilities. In 1640 an uprising in Catalonia took place, and the various orders of knights were ordered out to suppress the rebellion, caused largely by outrages and excesses of all kinds perpetrated by the Spanish soldiers on the civilian population. Calderón joined the dragoons and acquitted himself well. He appears to have spent about two years in Aragón, when, on account of ill health, he obtained leave of absence to come home on the fifteenth of November, 1642. Later he was given leave to withdraw from military service and was awarded a pension, which, however, was only paid at very irregular intervals. In 1646 he appears to have entered into the service of the Duke of Alba, remaining in his household about four years.

It would seem that his military service stood him in good stead, giving him an insight into the government of the troops, the manner in which they were disciplined and the conduct of the soldiers on and off duty. This is clearly shown in the plot and characters of one of his best plays, *El alcalde de Zalamea*, wherein a high moral end, equal justice to all, despite the ruling of the military council of war, triumphs in a way that proves, even in the sixteenth and seventeenth centuries in Spain, the fallacy of the dictum that "might makes right."

IVa. Religious life. Somewhat before 1650, Calderón had a serious illness which caused him to turn his thoughts towards religion. The transition from the military career to that of the priest was not uncommon among men of

letters, Lope de Vega and others having made this change. Calderón was ordained in 1651 and found in the priesthood a career well suited to his tastes. It was his intention upon assuming the priesthood to give up writing for the secular theatre. He had, however, become by reason of the quantity and quality of his literary output by far the most notable literary figure in the field of Spanish seventeenth century letters. The King, recognizing this, prevailed upon him to continue as before and Calderón yielded to the King's wish. The third volume of his plays was published in 1664 by his friend Sebastián Ventura de Vergara Salcedo; and a fourth to which he added a prologue appeared in 1672, all of these with his sanction. This does not seem to have been the case with the fifth part, which appeared in 1677. In 1680 Calderón made a list of his secular plays. It is from this list that Juan de Vera Tassis y Villarroel based the posthumous edition which he published of Calderón's works between 1682 and 1691.

Calderón rose rapidly through the various grades of the priesthood. The King appointed him chaplain at Toledo in 1653, but in order to have him with him at Madrid made him in 1663 his own honorary chaplain. In 1666 he was elected senior chaplain of San Pedro. He was quite as much a favorite at court during the unfortunate reign of Charles II as of Philip IV. Throughout the period of his priesthood, he wrote many *autos* and furnished annually, until the end of his life, for the Easter festival a play of this character, in the composition of which he remains unsurpassed. Rarely has a court poet enjoyed the esteem and affection of the king, the court, and the

best society of the epoch as did Calderón. He died on the twenty-fifth of May, 1681, engaged at the time in writing one of his *autos*; or as his friend the historian and poet, Antonio de Solís, said of him, he died "like the swan, singing."

Va. The secular plays, their construction. Calderón's interest lay not in his secular plays; neither he nor Lope looked upon their plays as literature, and they both were very indifferent in regard to them. As has been shown, various collections of Calderón's plays appeared at different times during his life with his sanction, but published under the auspices of his brother or a friend, unlike his *autos*, in which his interest lay, and which he collected and issued himself in 1677. Moreover, as regards his secular plays, he took his material wherever it most suited his convenience, and remodeled it precisely as he saw fit. In doing so, no ethical question whatever arose as regards appropriating more or less of the material of another author. This observation is here made with no intention of reflecting in the slightest upon Calderón's method of play construction, but in order to give an idea of his manner of composition, quite unlike that of Lope, who cared not to copy, refashion and remodel, preferring to invent. Briefly summarized, the influence of certain plays of Tirso de Molina, Lope de Vega, and Mira de Amescua on some of Calderón's plays has been repeatedly noted by critics¹ of the drama. It may be said, however, in a general way, of Calderón, as of some other great authors, that whatever material he took he made his own by improving and perfecting it.

Cf. §§ xxxvii *et seq.*, pp. lxviii-lxxv.

VIa. Character of the secular plays. As giving an idea of the content of the numerous plays of Calderón, their classification as noted in Spanish school books,¹ although arbitrary rather than exact, suggests their character: *dramas simbólicos, o filosóficos, religiosos, de honor o de celos, mitológicos, comedias de capa y espada, zarzuelas, sainetes*. Obviously these classifications overlap in a great many of the plays and are here simply used summarily to generalize. It is in the *comedia de capa y espada* (so called because of the costumes of the principal characters), of which Lope was the inventor, that Calderón excels. It is indeed the democratic Spanish comedy: the characters being drawn from reality, persons of the lower and higher classes coming together, talking, jesting, quarreling. The plot is often rather complicated, and the *comedia* usually ends with the happy marriage of several couples. Examples of this class are: *Casa con dos puertas mala es de guardar, Mañana de abril y mayo, El secreto a voces, La dama duende, Dar tiempo al tiempo, Con quien vengo vengo*. Likewise in the *dramas de honor or de celos*, Calderón excels, such as: *El médico de su honra, El mayor monstruo los celos, El pintor de su deshonra, A secreto agravio, secreta venganza*. *La devoción de la Cruz* is an example of a religious drama. *El mágico prodigioso* combines the elements of the "cloak and sword," the religious and the philosophical. The *Alcalde de Zalamea* may be termed a character comedy, very rare in Calderón, combining the cloak and sword, comedy and tragedy. *La vida es sueño*

¹ Felisa R. Sánchez, *Iniciación en la literatura española* (p. 219), Madrid, 1928; cf. also Aurelio M. Espinosa, *Lecciones de literatura española* (pp. 89-91), Stanford University Press, 1927.

is a philosophical drama in which Segismundo, symbolizing humanity in general, triumphs by reason of the power of its will over destiny. Reason triumphs over the brute instincts of Segismundo. He realizes that human happiness passes like a dream, that life is a dream, and that life eternal is the only reality. This drama by many is considered Calderón's masterpiece.

VIIa. Commentary regarding the secular plays. In general Calderón's plays deal with the upper classes, the society he was best acquainted with, having passed well-nigh his entire life in palaces and at the court. For this reason he is least successful in the characterization of the peasantry and women of the lower class: he had but little acquaintance with them. Therefore, the wit of his *graciosos* conveys oftentimes the impression of ingenuity rather than of spontaneity, a notable instance of which occurs in *El mágico* (III 1032-1059) in the argument between Clarín and Moscón, regarding the former's absence for a year from Livia. Calderón is comparatively free from Gongorism, the affectation so popular in his day, which mars oftentimes otherwise fine passages. Like many of the plays of his contemporaries, his plays contain many passages of much lyrical charm but, alas! interminably long, as for example, the speech of the devil in *El mágico* (II, 263-386), beginning: *Yo soy, pues saberlo quieres, Un epílogo, un asombro . . .* yet so fine as to suggest to Archbishop Trench a comparison between the poet's demon and that of Milton, a comparison, too, which was in the mind of Shelley as shown by his translation. It is in the splendor of lyrical passages of his plays that Calderón is at his best, and is unsurpassed by any Spanish

poet or by few poets elsewhere. Two of such passages we have, as examples, here in *El mágico*: Cyprian's description of Justina's charms, beginning: *La hermosa cuna temprana* (II, 831-890), so Calderonian in manner and lovely in lyrical pathos; and the exquisite Justina love passage (III, 184-218) beginning: *Aquel ruiseñor amante*. . . .

VIIIa. Calderón's autos. Here is where Calderón's genuine interest lay, in the auto, a one act play dealing exclusively with the mystery of the Eucharist. From the early days of Christianity, there have existed religious compositions, by the recital of which the clergy endeavored to attract the populace and to draw it away from the coarse farces and buffoonery that were then prevalent. The priests themselves took part in these religious performances which were held in the cathedrals. During the fifteenth century the *Sagrada Eucaristía* was the principal dogma that was most attacked. Therefore many poets in its defense extolled it and composed poems of eulogy which at times took the form of dialogue; and when the subject of the Eucharist was treated, as at Corpus Christi, then the old auto, or *misterio religioso*, took the form of the *auto sacramental*. Its performance took place in the public squares, where carts were used for a stage and setting, in order to explain allegorically one of the supreme mysteries of the Christian faith. This kind of a play was particularly suited to Calderón's temper and genius, and in this dramatic form peculiar to Spain he ranks above all others. To impart new artistic and poetic treatment to a most abstruse yet very limited theme is surely one of the greatest feats in literature. To be sure the figures

in his autos are abstractions, but there is precisely where he excels. He observes the rules and conditions of the auto strictly and treats his solemn theme in a spirit of devout art. Some of the best of his *autos sacramentales* are: *La vida es sueño*, which develops the fundamental idea of his famous drama of the same name; *La cena de Baltasar*; *El veneno y el triaca*; *A Dios por razón de estado*; *La nave del mercader*; *La viña del Señor*; *El divino Orfeo*; *Las espigas de Ruth*; *La primera flor del Carmelo*; *El tesoro escondido*; *Los encantos de la culpa*.

Although Timoneda, Tirso de Molina and Moreto produced *autos sacramentales*, Calderón is the poet who elaborated the auto in plan, language and scenic setting, and brought it to perfection. For some seventy or more years after the poet's death, autos continued to be performed; but it may be said that the secret of producing these symbolical plays perished with Calderón. It is indeed pathetic to learn that Calderón's greatest achievement, the auto, is practically neglected, for these masterly symbolical plays are little read in Spain and still less out of Spain.

IXa. Modern estimate of Calderón. If it be true, as is the case, that Calderón, as has here been stated, borrowed lavishly from his predecessors and refashioned his material as best suited his purpose, it is no less true that well known writers in foreign countries drew freely upon his plays, and in this way aided Calderón to make his mark outside of Spain. In France his plays were exploited, particularly by Thomas Corneille in a number of his dramas; also by Quinault, by Scarron, and by Lesage. Dryden, in England, derives his *Evening's Love* from *El astrólogo fingido*. Thomas Bridges has two plays made

up more or less from those of Calderón. Italy and Denmark have authors whose plays are known to owe their inspiration to the great Spanish dramatist. It is true that Calderón did not have the inventive genius of Lope, nor the realism in description of Tirso de Molina, nor the preciseness and accuracy of Alarcón. They belonged to a preceding generation and were in a class by themselves. But Calderón easily outclassed all his contemporaries in letters, by whom he was looked up to naturally and imitated. In this sense he may be called the founder of a dramatic school. This could not be said of Lope, whose contemporaries were too nearly of his own calibre to imitate him although they took from him what suited them. Lope spent the best years of his life in creating a national theatre. Calderón found it already created and was backed, moreover, by the king and his minister Olivares. It was in reality the *comedia nueva* of Lope that Calderón maintained unchanged in all its essentials, merely stressing some of its features. Calderón's plays could easily be obtained at any book store. Not so with Lope's plays, which were issued by different publishers and were hard to find. Indeed they could not be found complete anywhere, and the plays of Tirso de Molina were even more inaccessible. The availability of Calderón's plays gave them a vogue which lasted down into the latter part of the eighteenth century, causing him to be looked upon as the representative of the Spanish classical drama. This prestige was emphasized and intensified by the chiefs of the Romantic movement in Germany, especially Ludwig Tieck and the Schlegels.¹ Their exaggerated encomiums

¹ p. lxxvi, note 1.

spread to England, affecting Archbishop Trench, Edward Fitzgerald, and the poet laureate, Alfred Tennyson. Thus it is that all these agencies have, as it were, combined to concentrate the attention of the literary world, particularly outside of Spain, upon Calderón, giving him the reputation of being Spain's greatest dramatist. It is said now that he has been overrated, and also that he may be too easily underrated. It would seem that of recent years a critical retrospect in literature has been taking place with a view to a more just and accurate appraisal of quite a few literary celebrities whose places in the world's Hall of Fame have been hitherto unquestioned. In the present case the result of such research has been to give the palm to Lope rather than to Calderón. Be that as it may, in itself relatively inconsequential, with all deductions made, Calderón still remains in lyrical splendor unsurpassed, the finest representative of that stately society in which throughout his life he moved, the most able exponent of Spanish nationalism and of Christian idealism.

I. The place, period, and purpose of the play. *El mágico prodigioso*, "The Wonder-working Magician," first appeared under the title: *La gran comedia del Mágico prodigioso de D. Pedro Calderón de la Barca*. — Parte veinte de comedias varias nunca impresas, compuestas por los mejores ingenios de España. Año 1663. En Madrid, en la imprenta real. A costa de Francisco Serrano de Figueroa, etc. 4^o.¹ The play fills exactly the first forty-five pages of this *Parte XX*, and is what is known as the

¹ *A costa de Francisco Serrano de Figueroa, etc.* 4^o: in regard to this vast collection published between 1652 and 1704 of Spanish dramas, see von Schack: *Geschichte der Dramatischen Literatur und*

Editio princeps. It is independent of the autograph manuscript version preserved in the library in Madrid¹ of the Duke of Osuna, which, to the title of *El mágico prodigioso*, adds: Compuesta por Don Pedro Calderón de la Barca, para la villa de Yepes² en las fiestas del ssmo. sacramento, año de 1637. As the manuscript copy³ from beginning to end is, according to Morel-Fatio, in Calderón's own handwriting, it is clear that the play was written expressly for the Corpus Cristi celebration in the little town of Yepes, in the province of Toledo, where, in all probability, during the festival week it was first performed. It therefore belongs with some of the earlier

Kunst in Spanien, III, pp. 399, 523 *et seq.*; also the important catalog of Alberto de la Barrera y Leirado: *Catálogo bibliográfico del teatro antiguo español*, pp. 687 *et seq.* and particularly in regard to the twentieth volume of the Collection, p. 694.

¹ *in the library in Madrid:* purchased in 1884, or about that time, by the Spanish government.

² *para villa de Yepes:* see Sánchez Moguel: *Memoria acerca de El mágico prodigioso de Calderón y en especial sobre las relaciones de esta drama con el Fausto, de Goethe, obra que obtuvo el premio en el Certamen abierto por la Real Academia de la Historia* (Madrid, 1881), p. 99 *et seq.* It is of interest to note that several reflections and doubts mentioned by Morel-Fatio (p. xiv of his critical edition of the play) are here settled. The little town of Yepes is the subject of a description by Sánchez Moguel (p. 168) taken from an account of it in 1645 when it had about one thousand inhabitants.

³ *As the manuscript copy:* this manuscript, made the subject of investigation by von Schack (see the *Nachtrage* to the *Geschichte* mentioned in note 1), has been studied anew and published in an exemplary manner by Alfred Morel-Fatio: *El mágico prodigioso*, comedia famosa de Don Pedro Calderón de la Barca, publiée d'après le manuscrit original de la bibliothèque du duc d'Osuna avec deux fac-simile, une introduction, des variantes et des notes, par A. M.-F., Heilbronn, 1877. Details in regard to the M.-F. edition will be found, pp. xcii-c, under No. 20 of the present Introduction.

and better known works of Calderón such as *El príncipe constante*, *Casa con dos puertas mala es de guardar*, *La dama duende*, *La vida es sueño*, *La devoción de la Cruz*, *El purgatorio de San Patricio*, and a number of others composed in the decade 1629-1639, when Calderón's literary activity continued to attract the favorable attention of the king and the public.

II. Character and sources of the play. It was most natural and appropriate for Calderón to choose for the occasion a religious subject that should emphasize the purity, sanctity and virtue embodied in Christianity, with the spirit and maxims of which he himself was so strongly and sympathetically imbued. Therefore, his choice fell upon one of the legends of the saints, Cyprian and Justina, who suffered the death of martyrs (304) for their devotion to Christ and the Christian religion in the reign of the Roman Emperor¹ Diocletian (284-305), by whom the Christians were cruelly persecuted. They were also cruelly persecuted a half century earlier by the Emperor Decius² (249-251), under whom Cyprian, the famous bishop of Carthage, suffered persecution; finally he suffered

¹ *the Roman emperor*: Diocletian, born near Salona in Dalmatia in 245; died in 313; gave over the Western Empire to Galerio, his son-in-law, and to Constancio Cloro in 292. The epoch between 303 and 311 is known as the *Era of Martyrs*, because of the persecution of the Christians. Towards the end of his life, Diocletian abdicated formally, retiring to Salona, where he devoted himself to raising lettuce.

² *the Emperor Decius*: Cajus Messius Quintus Trajanus Decius, born in Pannonia, a Roman senator and disciplinarian of soldiers, by whom he was compelled to assume the throne of emperor. He ruled discreetly but with a strong hand. He fell in battle against the Goths in 251.

martyrdom in 258 under the Emperor Valerian (253-260). It is by no means strange that the poet in drawing his material from a period fourteen centuries remote from his own should happen to find the sources of the historical or geographical information confused and contradictory. Indeed he could hardly expect to find these sources consistent and accurate as regards the epoch, the places and the characters described because of the rarity of agreement of third and fourth century sources rather than of their concurrence. However, it hardly seems probable that, whatever be the sources of the legend, the poet would submit them to serious investigation, for his interest and aims were concentrated elsewhere. While it is true that Calderón's tragedy takes its material from Christian antiquity and takes us back to the times of the cruel persecution of the Christians and Decius († 251), the facts are that Cyprian and Justina suffered martyrdom about a half century later (304) under the emperor Diocletian. Moreover it should be kept in mind in order to avoid confusion that the Cyprian of the play — that is Cyprian of Antioch — was not a bishop himself, but was a philosopher and a magician. On the other hand, the celebrated father of the Latin Church, Thascius Caecilius Cyprianus, bishop of Carthage, is well known because of his conversion to Christianity (246), his priesthood and activity in the Christian cause. He made his escape through flight from the persecution of Decius (250), by whom he was banished to Curubis (Kurbi), and finally suffered martyrdom under Valerian the fourteenth of September, 258. It is because of the conversion to Christianity of the two Cyprians, their Christian activity, and their death

as martyrs to the cause, that they have been so confused by Gregory, Simeon Metaphrastes, and those who have drawn upon them for their legendary information. Moreover, as if to render the confusion still more disconcerting, in the account of Metaphrastes the emperor Claudius (Tiberius Caesar, 41-54) is mentioned three times as the emperor under whom the events take place. This has given rise to the supposition that Claudius was Marcus Aurelius Claudius, surnamed Gothicus, who came to the throne in 268. Thus it happens that Ortiz Lucio, in his *Compendio de Vidas de los Santos* (Madrid, 1597), places the martyrdom of Cyprian and Justina in the reign of Claudius II, in the year 272.

III. Gregory of Nazianzus and his version of the Cyprian legend. The material for the historical authenticity of the Saint Cyprian legend is preserved in a eulogy¹ dedicated to the memory of the martyr, which one of the Greek church fathers, Gregory of Nazianzus, delivered on a holiday. Gregory was born at Nazianzus, one of the principal cities of Cappadocia in Asia Minor, in 528. He studied at Alexandria, Cesarea, and Athens, becoming bishop of Sasima, Nazianzus, and of Constantinople, where he presided at the second œcumenical council (381). Although the friend of Saint Basil, one of the founders of Christian monasticism, he lost the favor of the emperor,

¹ *in a eulogy: in laudem Cypriani martyris.* Oratio decima octava; (in Divi Gregorii Nazianzeni Cognomento Theologi, Opera omnia, quae quidem extant, nova translatione donata, quae omnia nunc primum latina facta sunt. . . . Jacobi Billii. . . . Parisiis, apud Sebastianum Nivellum, 1569 (and later). This title is quoted from the Cologne reprint of 1690 wherein the eulogy referred to is found: pp. 274-286.

Theodosius the Great (379-395), and withdrew to solitude. In his seclusion he wrote the homilies and poems that have made him known to posterity. He died in 390. What we learn from him of Saint Cyprian is briefly as follows. Young Cyprian, of a good family of senatorial rank, dedicated himself to the study of philosophy, the sciences and magic, honoring evil spirits and the devil quite as much as he hated Christ and the Christians. Falling in love with a virtuous young girl of noble family, he sought through the help of one of the demons to seduce her, but through prayer and self-chastening the young girl was able to ward off the evil spirit. Therefore, Cyprian quarrelled with the demon; they fought, and as the demon was about to throttle Cyprian, the latter called upon the God of the Christians and was delivered from the devil. This caused the young student of magic to see through the wiles of the devil. He burned publicly his books on magic, and gave himself up with ardor to the service of Christ. He was received into the Christian Church and rose rapidly through the different ranks to that of bishop, wielding through his practical knowledge and his writings a most beneficent influence over the Christian Church in Carthage as well as throughout the Christian folds in Africa. Under the cruel persecution of the Christians by the emperor Decius in the middle of the third century, Cyprian was banished; but his example and his writings influenced many Christians to suffer martyrdom until he himself, after undergoing many tortures, suffered the fate of the martyr by being beheaded (258).

In this outline of Gregory may be readily recognized the salient characteristics of the Cyprian of Calderón's

Mágico prodigioso. There is no doubt that Gregory had in mind to commemorate the Church father, Thascius Caecilius Cyprianus, who, in all probability, was born in Carthage about the beginning of the third century, devoted his life after his conversion to Christianity in 246 to the welfare of the Christians, was banished by the emperor Valerian, and suffered a martyr's death in 258. Accordingly we are given to understand from this account of Gregory that the magician Cyprian and the Church father Cyprian were one and the same person, whose life work took place in Africa, since no mention of any other scene of activity occurs.

IV. *Reasons for not accepting in toto Gregory's version.* There are, however, weighty reasons for not accepting any such conclusion. In the first place we know from the writings of the famous bishop of Carthage that what Gregory says in regard to the studies of Cyprian as philosopher, scientist, and magician before his conversion, his love affair, relations with the demon, burning of the books of magic is utterly irrelevant. For even the bishop's *Epistola ad Donatum*, giving a detailed account of his paganism in his early years before conversion, gives not the slightest hint of his being interested in magic or having relations with the devil, for had such been the case, in view of his conversion, these facts could no more be suppressed than in the case of the apostle Paul. In the second place the biographers of the famous bishop of Carthage, Pontius,¹

¹ *the biographers . . . Pontius: Vita et passio S. Caecili episcopi Carth. et martyris per Pontium ejus diaconum scripta*, in Maranus' edition of the works of Cyprian, p. cxxxv. More details will be found in Zahn: *Cyprian von Antiochien und die deutsche Faustsage*. Erlangen, 1882; see p. 99 *et seq.*

one of his deacons, the eminent Church doctors, Lactantius (330), St. Jerome (420) and Augustin (430) likewise all preserve unbroken silence in regard to the ungodly philosopher, scientist, and magician before his conversion; although such heresy before conversion could not fail to impress those hearing of these horrors after conversion and to increase their faith all the more in the religion of Christ. The reason for this obvious historical discrepancy is that Gregory, when relating the part describing the deeds of necromancy, took his material directly from a well-known historical account written in the first person, supposedly by Cyprian himself, entitled *Confessio S. Cypriani martyris atque pontificis*.¹ There can be no doubt, and it is generally recognized to-day that Gregory merged into

¹ entitled the "*Confessio S. Cypriani martyris atque pontificis*" appeared first according to English manuscripts in Latin, among the *Opusculis vulgo adscriptis Caecelio Cypriano*, in the edition of the Church Fathers (1682), prepared by J. Fell, bishop of Oxford; then with the soon-to-be-mentioned *Conversio* and *Passio* in the *Thesaurus novus anecdotorum*, ed. E. Martène et U. Durand (Par. 1717, t. III, pp. 1621-1650). Thereupon Prudentius Maranus published in his edition of Cyprian based on the preparatory work of Steph. Baluze (Par. 1726, pp. ccxcv-cccxxx), from a manuscript in the Colbert Library in Paris, the Greek text of the *Confessio* to which he added a Latin translation prepared by himself. The Bollandists have taken up the Greek text of the *Confessio* and the *Passio* (the latter according to two Paris manuscripts) together with the Latin translation of all three works, partly making use of new assistance, in the seventh volume of the *Acta Sanctorum Septembris* (Antwerp, 1760), provided the work with explanatory notes, and treated this entire literature in a very thorough and instructive *Commentarius praeuius* (pp. 195-265). Finally, the one only remaining Greek text of the *Conversio* has been comparatively recently (1882) published by Zahn in his *Cyprian von Antiochien* (see p. xxv, note 1).

one two persons of the name of Cyprian.¹ Nor must it be supposed that Cyprian the magician lacked historical importance and is brought in simply to magnify the bishop and martyr of Carthage.² On the contrary, the history of the former as regards religious belief and idolatry, relations with the devil, grief, anxiety, and powerlessness in the presence of the saintly Justina, is no less authentic and realistic than the history of the latter.³ Although these characteristics are portrayed in the first person, to heighten the effect, by Cyprian himself, nevertheless the entire content of the *Confessio* as presented by Gregory is of such a character as to lead one to suppose that Cyprian did not compose it himself.⁴ Gregory pre-

¹ *two persons of the name of Cyprian*: the differentiation between the two is convincingly proved in the *Vita Sancti Cypriani* (p. xxxvii) found in the edition of the Works of Cyprian by Maranus (see p. xxvi, note 1).

² *the bishop and martyr of Carthage*: nevertheless such a construction of the legend is that given by Fell in his edition of the *Confessio* (see p. xxvi, note 1) and also in an article written for the *Contemporary Review*, 1877, p. 864 *et seq.*, by Gould-Baring. Controverting such a construction, we have on the other hand Maranus, Martène and Durand, p. 1619 (see p. xxvi, note 1); also Tillemont; *Mémoires pour servir à l'histoire ecclésiastique* (Bruxelles, 1707); t. v, part 2, p. 466 *et seq.*; *Commentarius praeuius* (p. 205 *et seq.*) of the Bollandists (see p. xxvi, note 1); Beyschlag, *De Cypriano mago et martyre, tragoediae Calderón's persona primaria* (p. 8 *et seq.*). (Easter program of the University of Halle, 1866.) Zahn; *Cyprian von Antiochien*, etc. (p. 98 *et seq.*).

³ *the history of the latter*: cf. V. Schmidt: *Die Schauspiele Calderón's dargestellt und erläutert* (Elberfeld, 1857), p. 438. Moreover, a translation of the *Confessio* will be found in Zahn (above cited), pp. 30-63.

⁴ *did not compose it himself*: cf. Beyschlag (above cited), p. 11: "rebus immodicis incredibilibusque tantopere scatet, ut ab ipso martyre, nisi cum putares jactatorem mendacissimum, exaratus esse prorsus non possit."

supposed on the part of the majority of his hearers, unfamiliarity with this story of Cyprian so that it would seem, at this time, about the year 380, it had not become widely known, and probably originated about the middle of the fourth century.

V. The Empress Eudocia and her writings. Deeds of magic have always exercised a powerful influence on the imagination of the people. The achievements of Cyprian furnish some of the richest material for the popular taste. This was first recognized by Athenaïs, the highly educated and learned daughter of the philosopher Leontius of Athens, who adopted the Christian name of Eudocia, became the wife of the Ostroroman Emperor Theodosius II in 421, and died in Jerusalem in 460. Among other poetical writings of merit, she left an epic narrative poem¹ in three cantos, most of which has come down to our time, describing the life and martyrdom of Cyprian. The contents of what is lacking we are able to learn from a transcript² of the work made by the Greek patriarch

¹ *an epic narrative poem: Justiniani magni imperatoris et Eudociae Augustae opera quaedam anecdota nunc primum ex mss. codd. bibliothecae Medicae graece et latine in lucem prodeunt cura et studio Aug. Mar. Bandini (Flor. 1761). Migne, in his Patrologia graeca t. 85, offers simply a reprint of a very corrupt text and of the introduction. Gregorovius has, more recently, made a translation of the fragments of the second canto in iambic meter: Athenaïs. Geschichte einer byzantinischen Kaiserin, Leipzig, 1882, pp. 267 et seq. It is rather remarkable that most savants who have written about Cyprian of Antioch either pass over in silence, presuppose, or absolutely maintain that Eudocia's poem has been lost and is only known to us through the transcript of Photius. This is the case with Sánchez Moguel, p. 44 (opus cit., p. xx, note 2), and even with Morel-Fatio (p. xxx of his edition of the Mágico).*

² *a transcript of the work: Photii bibliotheca, cod. 184.*

Photius (892). The first canto relates the conversion of the noble young girl Justina and her parents to Christianity, the unsuccessful attempts of Cyprian with the help of magic and the demons to win her over to the love of a suitor, Aglaïdas,¹ Cyprian's conversion to the Christian faith, his beneficent activity in the service of Christianity up to his elevation to the bishopric. The second canto is entirely taken up, as is proved by the transcript of Photius, with Cyprian's atonement. The third canto relates the martyrdom which, together with Justina, he suffered in 304 with Christlike resignation and fortitude after undergoing the most cruel tortures, at the instigation of the emperor Diocletian, at Nicomedia, on the river Gallus, and the translation of their bodies by Christian seamen to Rome, where in their honor, to commemorate their virtues, the Christian Rufina, a pious woman, erected a beautiful church.

VI. *The Confessio, Conversio, and Passio.* Noteworthy is it that while the *Confessio* contains no data in regard to the epoch in which these occurrences take place, we have in Eudocia's epic poem a chronology which excludes any and every confusion with Cyprian, bishop of Carthage, who lived under the emperor Decius a half century earlier. Moreover, we have the written testimony of Photius as regards his confidence in the truthfulness² of whatever Eudocia relates. When we compare the fragments of Eudocia's Canto II, with the *Confessio* (of the *Thesaurus novus*) we must needs admit the correctness of the statement by Photius in regard to the accuracy of

¹ *Aglaïdas*: from the Greek *aglaos*, shining, beautiful.

² *in the truthfulness*: *Photii bibliotheca*, cod. 183.

Eudocia's literary work, inasmuch as Canto II points clearly to the source from which the poetess took her material. Therefore we are led naturally to suppose that Cantos I and III of the epic likewise go back to authentic sources. This inference is borne out by the fact that Christian antiquity has handed down to us two contributions, one of which, *Conversio S. Justinæ virginis et S. Cypriani episcopi*, contains the sum and substance of the first Canto, while the other contribution, *Passio S. S. Cypriani et Justinæ*, furnishes the material for the third Canto.¹ The resemblance of the material of these Latin writings to the epic of Eudocia is so apparent that we cannot help looking upon it as the source from which the Ostroroman queen obtained the information for her epic poem. It is difficult to determine whether Eudocia found originally the three parts of her poem, the *Confessio*, *Conversio*, and *Passio*, together; but it is well established that these three parts, in Gregory's time, formed no complete whole together; for the Greek Church father knew neither the *Conversio* nor the *Passio*.² These two parts, which possibly may have been drawn up by one and the same hand,³ at all events do not owe their origin to the

¹ *material for the third canto*: for the editions, see p. xxvi, note 1.

² *knew neither the "Confessio" nor the "Passio"*: had Gregory read in the *Conversio* that Cyprian soon after his conversion had been entrusted with a subordinate church office, the Greek father would not have asserted that he had *heard* this from some one; and acquaintance with the *Passio* would have put him on his guard about confusing Cyprian of Carthage and Cyprian of Antioch.

³ *by one and the same hand*: the three texts are found together in a manuscript of the twelfth century belonging to the cathedral of Toledo (Sánchez Moguel, p. 57 (*opus cit.*, p. xx, note 2), from which also (p. 179) extracts are given, going to show that they vary essentially from the text of the Bollandists (see p. xxvi, note 1).

writer of the *Confessio*, from which in essential points they vary.¹

VII. Spread of the Cyprian-Justina legend down through the ages. The legend of Cyprian, as related in the writings just mentioned, became known early in Western Europe. A Spaniard, Aurelius Prudentius, born in 348, who wrote poetry about the beginning of the fifth century, sang of the martyrdom of Saint Cyprian, whom, however, he confused, just as did Gregory, with the bishop of Carthage. This book was condemned by the pope Gelasius I (492-496), because the contents were regarded as spurious and falsely attributed to the bishop of Carthage.² Just as Cyprian, through Eudocia and Prudentius, became known, in like manner, some centuries later, Justina became known through a poem by the Anglo-Saxon bishop Aldhelm (Aldhelmus) of Sherburn († 709) entitled: *De laude virginum*,³ in which her virtues were admirably portrayed. Numerous collections comprising the legends of the saints appeared during the Middle Ages which served to commemorate the two saints whose lives were so closely joined together. One of these collections comprising one hundred and twenty-two lives of the saints written in Greek, by Simeon Metaphrastes, and containing

¹ from which in essential points they vary: for instance Justina's temptation and Cyprian's conversion are related quite differently in the *Conversio* from the way they are related in the *Confessio*; further contradictions in the two versions may be noted by consulting Zahn p. 73 (*opus cit.*, p. xxv, note 1).

² attributed to the bishop of Carthage: see Sánchez Moguel, pp. 47 et seq. (*opus cit.*, p. xx, note 2).

³ Aldhelm (Aldhelmus) of Sherburn († 709) entitled: "*De laude virginum*": Ed. I. A. Giles, Oxonii, 1844; p. 186 et seq.

the *Conversio* and the *Passio*, appeared in the tenth century.¹ It was made known to Western Europe through a Latin translation by the bishop Lipomanni (Lipomanus) of Verona.² By means of this collection and of numerous manuscripts, the German scholar, Lorenz Surius, was able to publish his compilation:³ *De probatis sanctorum historiis*, which contains a detailed account of the story of Cyprian and Justina. Inasmuch as this form of the legend was generally believed to have been that from which Calderón took his material for the *Mágico prodigioso*, and until late in the nineteenth century was so regarded by investigators,⁴ it seems appropriate to indicate briefly the salient points of the story as found in Surius.⁵

VIII. The version of the legend as found in the Surius compilation. Justina. Justina was born in Antioch, the principal city of Syria, long after the time of the apostles

¹ appeared in the tenth century: reprinted by Migne: *Patrologia Graeca*, t. CXV, col. 847-882.

² by the bishop Lipomanni (Lipomanus) of Verona: *Sanctorum priscorum vitae*. Venet. 1551-1558.

³ to publish his compilation: *De probatis sanctorum historiis*, partim ex tomis Aloysii Lipomani, doctissimi episcopi, partim etiam ex egregiis manuscriptis codicibus, quarum permultae antehac nunquam in lucem prodire, nunc recens optima fide collectis per F. Laurentium Surium Carthusianum. Colon. Agr. 1750-75, t. v., pp. 351-359: Vita et martyrium S. S. Cypriani et Justinae auctore Simeone Metaphraste, qui tamen in eo lapsus videtur, quod hunc Cyprianum dicit Carthaginis episcopum, cum potius Antiochenus dicendus sit.

⁴ was so regarded by investigators: notably by Schmidt, p. 439 (*opus cit.*, p. xxvii, note 3). von Schack II, p. 120 (*opus cit.*, p. xix, note 1). Morel-Fatio, p. xxxi (*opus cit.*, p. xx, note 3).

⁵ as found in Surius: a translation of the three parts *Confessio*, *Conversio*, and *Passio* will be found in Zahn (pp. 21-72) of the work here cited, p. xxv, note 1.

through whose teachings her heart was purified. She was brought up in the religion of her parents, Aedesius, her father, and Cleodonia, her mother, who worshiped the pagan gods. With the years of discretion she began to think for herself and to doubt the power of the Roman gods. While in this mood she listened to the teachings of one of the deacons of the church, Praylius, who set forth the Christian doctrines as taught in the Bible: Gabriel's announcement, the birth of Christ, the star that led the Magi to Bethlehem, the incarnation, the teachings of Jesus, his persecution, crucifixion and finally his resurrection and redemption. The young girl became converted. In her turn she converted her mother, and the latter, after much difficulty, the father, and they were baptized. Her father became a most ardent Christian and died in that faith a year and a half after his conversion.

As Justina attended church regularly, her going and coming attracted the attention of a brilliant, finely educated young man, Aglaïdas, belonging to one of the best families in Antioch and a descendant of Claudius.¹ He did his best to make her acquaintance in a friendly and courteous way. But the young girl repelled all his advances and in such a manner as to wound his pride deeply. Nevertheless he became all the more in love with her and finally proposed to marry her. Justina replied that she had already chosen her Bridegroom, One who would ever preserve her from impurity. So wrought up over the

¹ *a descendant of Claudius*: inasmuch as the events, as here stated, pp. xxi-xxii, take place under Decius, this mention of Claudius is apparently an oversight; cf. p. xxiii, and also p. xl, note 1, for the same inadvertency.

situation became Aglaïdas as to become incensed beyond measure. He got together a band of henchmen, who sympathized with him, and an effort was made to abduct Justina. The rumor of what was taking place spread abroad, and armed bands set out to punish the marauders, who dispersed more because of shame at their own dastardly conduct than because they were outnumbered by their enemies. Thus it was that Aglaïdas failed in his attempt.

IX. Cyprian. Nevertheless despite his defeat and the shame brought upon him by his infamous conduct, despite his melancholy and despondency because of being so cruelly rejected, scorned, and spurned, but one thing was more painful to him than death itself, and that was not to obtain possession of Justina. It so happened there lived at that time in Antioch, in the reign of Decius, a certain Cyprian, who by birth was a Carthaginian¹ of a fine, wealthy family, and who had long devoted himself to the study of philosophy and the magic arts. As Carthage offered rather too limited a sphere for the practice of his science, he had come to Antioch in the hope of learning still more. This hope had been realized, for his attainments were universally recognized and his reputation had spread far and wide. To him then Aglaïdas turned in his sore tribulation, related to him how disastrous all his attempts to win Justina had proved, and ended by saying: "You are my last resource. In you I place all my trust.

¹ *by birth was a Carthaginian:* the data here given in regard to the emperor Decius, Carthage as the birthplace of Cyprian, prove clearly that Metaphrastes, as in the case of Gregory, confused Cyprian of Antioch and Cyprian of Carthage (pp. xxii-xxiii).

Were it not for you, I should prefer death to life." This case could not fail to enlist the interest of a philosopher, scientist, and magician of Cyprian's temperament. He cheered up the young man, told him that while there is life there is always hope and, in any event, never to despair. Aglaïdas went away, and so rosy was his horizon and so buoyant his hopes that in his mind's eye he already saw himself the happy possessor of Justina.

X. The three demons. Cyprian immediately consulted his books on magic, called in one of the evil spirits, a past-master in intrigues of this nature, and explained the affair, telling the demon that in case of success, wealth and power more than ever would be his reward. The devil made light of the task, saying he had done far more difficult ones. He gave Cyprian a flask with the contents of which the latter was to anoint Justina's home. The evil spirit would attend to the rest, and if unsuccessful, Cyprian might then put him down as a blockhead and weakling. It was during the third hour of the night while Justina was saying her prayers that she felt herself possessed of the devil. In her despair, with all her strength, she called upon the living God, at the same time making the sign of the Cross in the presence of her enemy. This was unendurable to the demon, who in shame and fear beat his retreat. Although a friend of lies, the evil spirit related truthfully to Cyprian his experience, telling him that the sign of the Cross was beyond his endurance. Since this demon had suffered such an ignominious defeat, another demon, more powerful than the former, was summoned and ordered to do Cyprian's bidding; but his efforts were no more successful than those of his predecessor for he

fled in terror at the sign of the Cross. Finally Cyprian invoked the prince of demons to perform the task. This evil spirit disguised himself as a young woman desirous of leading the virgin life of Justina, questioning her in regard to the hardship of such a life and the reward for leading it, and about Mother Eve's conduct and its justification in making possible the existence of the human race. Justina divined the purport of the insidious machinations of her disguised companion and drove the demon from her presence with the arms so effectively used on his compeers, and with even more insult and injury. Thereupon the arch devil, whose power was paramount, related his experience to Cyprian, telling him that the sight of the Cross was not only unendurable, but such as to force all demons to take refuge in flight.

XI. Conversion of Cyprian and Christian activity. This caused Cyprian to take counsel with himself, and, like the wise man he was, he concluded that the sign of the Cross was more powerful than all the devils of the enemies of the Christians. Thereupon he ordered his servants to take out his books on magic in order to burn them. He himself went to the bishop of the Christian church and asked to be received into the fold of those who followed Christ and to be counted hereafter among the Christians. The bishop, however, was suspicious as regard Cyprian's sincerity. Thereupon the latter related his experience with the demons in the case of Justina, showed him his books, sources of all his evils, and said, "Take them, and burn them that the demons may know that I shall have nothing more to do with them." Accordingly the bishop burned the books and encouraged Cyprian to remain firm in his resolution.

From now on began the repentance of the former ungodly philosopher and magician. All his pagan graven images were destroyed and there was no sign whatever left of his past record. Formidable as had been his championship of the pagan gods, even greater was his zeal and ardor after his conversion in the service of Christ. On the Sunday before Easter, while attending church, it seemed to him as though the different scripture texts cited all referred with singular appropriateness to himself.¹ When the service was over and he was informed it was no longer permitted to remain within, so persistently did he insist upon remaining that his case was brought before the bishop. The latter divined the cause of Cyprian's conduct; it was because the sacred fire burned within him so ardently. Thereupon the Holy Sacrament of baptism was immediately accorded him. Within a week he was appointed a lector of the holy scriptures; on the twentieth day he was made a subdeacon and on the thirtieth a deacon. So worthy and competent was he found to be that after a full year's service he was made a priest. These offices stimulated both his unusual ability and his earnest desire to lead a virtuous life. Finally he attained

¹ *all referred with singular appropriateness to himself*: from the great number of pagan customs that prevailed among the people, as in the case of treasuring up amulets to ward off sickness and misfortune, many of them were taken into the Christian practices. Thus arose the usage, in the case of an undertaking of importance, the outcome of which one desired to know, of laying open the Bible, and regarding the passage there upon which the eye first fell as prophetic. So, too, the words of the Holy Writ, which were just being read or sung as one entered the church, were regarded as having especial significance; cf. Roskoff: *Geschichte des Teufels*, Leipzig, 1869, I. 280 *et seq.*

one of the most exalted of all the positions in his sacred calling, that of the bishop of Carthage.¹ In the East and West the fame of his activity, his conversions and his good deeds spread. After having made Justina a deaconess, he then named her directress of a convent, where she exerted her beneficent influence upon all in the capacity of a mother superior.

XII. Efforts of the Emperor to suppress the activity of Cyprian. All this activity on the part of Cyprian to the great advantage of the Christians incensed the devil, who could not vanquish the peerless leader. This caused the demon to inflame the heart of the emperor Decius so that he persecuted unmercifully the Christians and aimed above all to capture Cyprian, who alienated from him so many of his partisans. First the emperor tried banishment, but all in vain, for Antioch was too far distant from Rome, and far worse punishments never would have terrified Cyprian. So he got together quite a number of his ardent pagan supporters for the purpose of having them lodge a complaint with the governor of the eastern provinces against Cyprian, accusing him of undermining the religious faith of the empire. The governor, Eutolmius, known by his title of *Comes orientis*,² bade Cyprian

¹ *that of the bishop of Carthage*: as the account here shows, and has here (pp. xxii–xxiii; xxxiv, note 1) been pointed out, the version of Simeon Metaphrastes so generally accepted hitherto as the source of Calderón's *Mágico prodigioso*, confuses, as does that of Gregory of Nazianzus and other versions, Cyprian of Antioch and Cyprian of Carthage.

² *known by his title of "Comes orientis"*: "*Comes orientis omnibus rectoribus provinciarum ad orientem praeerat et rationes ab iis exigebat, multabat, animadvertibat* — *Comes orientis praefuit dioecesi orientis sub praefecto praetorio.* — *Quia Persae Armeniam et Meso-*

appear in his presence and subjected him to a searching inquiry in order to ascertain the truth of the accusations. Cyprian then related to him the events we already know regarding the love of Aglaïdas for Justina and the vain efforts by means of books of magic and the demons to get possession of the young woman, and how in every instance these attempts were foiled. He then asked the governor how the latter could reasonably expect him to go on praying to gods so manifestly impotent as the experience with them had proved them to be. "I have sought and found, I have knocked and it has been opened unto me.¹ The only true God is Jesus Christ, who can deliver those who believe in him." The governor was incensed, and inasmuch as, in the nature of the case, he could not combat successfully what Cyprian had so clearly demonstrated, he did what was easiest and most natural, he ordered Cyprian to be hung up and flayed² and Justina to be struck in her face and eyes. While undergoing her punishment the young girl cried aloud, "Praise be unto Thee, O God, that Thou hast deemed me worthy to suffer in Thy name." Both Justina and Cyprian seemed to rejoice in their punishment, and finally the governor ordered the former to be shut up in a cloister and the latter in a prison.

potamiam vastabant, comes orientis vir spectabilis ei cum exercitu impositus, vicarius praefecti praetorio": J. C. Bullenger, *De Imperatore et Imperio Romano*, liber 4, cap. 25. It is known that this title was for the first time, surely, at all events, used in the year 342; it is doubtful whether it was used in the year 331; cf. Zahn, p. 106 *opus cit.*, p. xxv, note 1.

¹ *it has been opened unto me*: cf. Matthew vii, 7.

² *to be hung up and flayed*: *flayed*, i.e. with the *ungula*: "ferramentum mucronatum, quo sulcatim corpora laniebantur et fodiebantur"; cf. Ducange: *Glossarium*, etc.

XIII. Torture and martyrdom of Justina and Cyprian.

Some days afterwards the governor again summoned the two prisoners into his presence and again subjected them to an investigation asking, why they should persist in following One who could not save himself from death. Cyprian answered, "Do you not know that without death immortality is impossible? Eyes have you but you see not; understanding you have, yet you do not comprehend." In a rage the governor ordered them both to be placed in a vat of hot water. Cyprian sprang into the vat with joy as did Justina after him. To the astonishment of all those present, they came out unscathed. A certain Athanasius, eager to show that the pagan gods were not to be outdone, invoking Jupiter and Æsculapius, jumped into the vat, but only to instant death. Thereupon it was decided that a summary of the entire case be made and that the document together with the prisoners be sent to Nicomedia, an important Roman colony of Bithyna in Asia Minor, where at that time the emperor Claudius happened to be.¹ After reading the letter and viewing the martyrs for some time, he became convinced that it was hopeless to endeavor to force them to turn from their ways. Accordingly after consultation with his friends he pronounced upon them both the death penalty. They were led to the shore of the river Gallus, whither, as though

¹ *where at that time the Emperor Claudius happened to be:* as Metaphrastes has already told us (p. xxxiv, note 1) that the events described took place under the emperor Decius (249-251) when the Christians were so cruelly persecuted, the mention here of Claudius (Tiberius Caesar Claudius, 41-54), or Marcus Aurelius Claudius (268-272), referred to in the note p. xxxiii, appears to be an oversight as there pointed out, p. xxiv.

in joy and triumph, they arrived in the presence of a multitude attracted to the scene because of the celebrity of Cyprian and Justina. They were granted a few moments for prayer, which they spent imploring Christ's blessing upon the Church and peace for the whole world. Then Cyprian, mindful of Justina whose worldly agony, despite her spiritual fortitude, he desired to shorten, asked the executioner to perform his duty with the sword, first upon his companion in suffering and then upon himself. Accordingly Justina suffered death first, and Cyprian thanked God that such a beautiful and enviable destiny had been her portion. Then trustfully and cheerfully he bared his neck to the sword of the executioner, and his soul winged its way upward to Heaven.

XIV. Removal to Rome and burial of the bodies of Justina and Cyprian. So bitter was the feeling of the heathen enemies of the two martyrs that no one ventured to take the bodies away from where they fell by the hand of the executioner. So tense did this feeling manifest itself that a man named Theoctistus, as he rode past and saw the martyrs executed, and exclaimed: "How unjustly are saintly people delivered over unto death," was instantly shot down from his horse by the executioner of the two martyrs. After a time Christians came from Rome and viewed the precious remains of their brethren. It was impossible to take away the bodies while the guards watched over them. So the Christians bided their time, and when the guards fell asleep, they seized the opportunity and bore away in a ship to Rome the precious remains and also documentary evidence of the manner of their death. This testimony, together with the saintly

bodies of the martyrs, was entrusted to a distinguished lady of the name of *Matrona*¹ whose surname was *Rufina*, and who was related to the emperor *Claudius*.² She had the bodies placed together in one coffin on one of the highest hills of Rome, where pilgrims come to pay their reverence, not only from Rome, but from all parts of the world. Upon many of these pilgrims miraculous cures are performed "to the glory of God the Father and our Lord Jesus Christ, to whom be all honor, majesty, and excellence, now and forevermore, from everlasting to everlasting, Amen."

XV. Variations between Simeon's version and that of the play. The similarity between the version of the Cyprian legend as handed down by Simeon Metaphrastes and as found in the *Mágico prodigioso* is evident. At the same time a comparison between the two shows quite a number of notable differences. The Cyprian of Metaphrastes is first and foremost a magician, such as was found in the decadent cities of the Orient in those days, practising his art for money and enjoying no particular esteem among the educated as a learned man and scholar; while in Calderón's play, we have a highly educated seeker after truth, a genuine philosopher, a companion of scholars who, in their eager quest of truth, in order to become converts to Christianity, lack only some such experience as fell to Cyprian's lot. Moreover, in the Metaphrastes version, Cyprian employs his art exclusively

¹ of the name of *Matrona*: obviously a misunderstanding of the text of the *Passio* where the version reads that the bodies were delivered to a *Matrona Rufina*.

² the emperor *Claudius*: see p. xl, note 1.

in the interest of Aglaïdas, without any inclination whatever on his own part towards Justina, while in Calderón's drama, the service he does for Floro and Lelio, results in his falling in love himself with Justina. In Simeon's version, the attacks upon Justina are made by the demons, and it is only after Cyprian's conversion that he comes to know the young woman, whereas in the Calderón drama he seeks Justina in her own house and meeting her casually at the entrance speaks with her. There is nothing in Simeon's account about Cyprian's intercourse with the devil and a pact with him to deliver to him his own soul. Moreover, the very effective scene in Calderón's drama in which he expects to embrace Justina and finds that instead, he has put his arms around a skeleton, finds no place in Simeon's version. In the latter the relations between the magician and the devil come to an end after the defeat of the demons, while in the drama it is only after a heated controversy and a wrestling bout terminated by Cyprian's invocation to Christ to save him. Finally, as observed more than once, Simeon has confused, as did Gregory of Nazianzus and others, Cyprian of Antioch and Cyprian of Carthage, whereas the drama has no mention whatever of Africa as the scene of any of the incidents.

XVI. *Jacobus de Voragine and the *Legenda aurea*.* Before making answer to these contradictions that a poet of Calderón's caliber need not follow servilely his sources, and may, too, for reasons that seem good to him, change them as may best suit his purpose, it may not be inopportune to ask whether there possibly exist other versions of the legend the general make up of which seems to conform

more to Calderón's version. In case such are found to exist, we should be justified, upon finding them also probably known to the poet, in taking them to be the authentic sources for the drama. In truth we have reason to believe that such a version did exist and was available for Calderón's use.

Among the writers of the Middle Ages who have handled the Cyprian-Justina material after Simeon Metaphrastes, none enjoyed greater popularity than the Italian, Jacobus de Voragine (born in 1230 at Viraggio; died, archbishop of Genoa, 1298). He published a collection of stories of the saints taken partly from books, partly from verbal accounts, entitled *Legenda aurea sive historia Lombardica*. The extraordinary vogue of this collection during the fourteenth century is attested by the great number of reproductions and translations in the principal languages and, after the invention of printing (1456), by the numerous editions of the work which caused it to become one of the best known and most widely disseminated of all books.¹ This is why the essential features of the legend as here related deserve brief mention.

XVII. Comparison between the Metaphrastes and the Voragine version. In general outline, the uncritical reader is likely to consider the Simeon Metaphrastes' version of the legend and the *Legenda aurea* of Jacobus de Voragine

¹ *most widely disseminated of all books*: S. Jacobi a Voragine: *Legenda aurea vulgo historia Lombardica dicta rec.* Th. Graesse. Dresdae et Lipsiae, 1846. Cap. CXLII (137), pp. 632-636; *De sancta Justina virgine*. According to Zahn, p. 124 (*opus cit.*, p. xxv, note 1), not a very skilful but very complete excerpt out of the three old books, which lay before the editor in the earlier translation subsequently published by Martène and Durand (p. xxvi, note 1).

as one and the same story. The scene is the city of Antioch. Justina from her window hears the sermons of the deacon Proclus, and through them is converted; then her parents become converts. Cyprian, who had from his seventh year been given over by his parents to the service of the devil and had grown up a magician, is strongly opposed to the Christian cult, but through Justina becomes converted. In love himself with Justina, he employs every means in his power to secure her either for himself or for a certain Acladius who also is in love with Justina. Then follows his efforts to win the young girl, as in the Metaphrastes' version, by means of three demons, each of whom is put to flight by the sign of the Cross. Cyprian goes to the bishop, relates his experience, renounces his belief in the pagan gods, and is baptized. He advances rapidly from one position to another in the Church until he becomes the bishop, and then makes Justina mother superior in a convent. When the governor learns of the activity of Cyprian and Justina, he has them called and tried before him, subjects them to the torture of boiling them in a cauldron of wax, pitch and fat, through which they pass unscathed, while a pagan who attempts to imitate the miracle and escape unharmed by calling upon Hercules and Jupiter perishes instantly. Then they are both beheaded by order of the governor; their bodies, after lying for a week a prey to beasts and vultures, are taken to Rome, and now repose in a place called Placentia. Their martyrdom falls on the twenty-sixth day of September, in the year of our Lord 280, under Diocletian.¹

¹ Cf. pp. xlvii (top), liii (end). According to the Calendar of Saints it occurs September 26, 304; cf. p. xxv (end).

XVIII. Variations between the two versions. While as regards the sum and substance of the two versions the agreement is obvious, it is in details or new matter found in the *Legenda aurea* that differences occur. They are important in that they are found in Calderón's drama, but not in the Simeon Metaphrastes' version. In the first place, in Simeon's version Cyprian has no thought before his conversion of having relations with Justina. He is working solely through the demons in the interest of Aglaïdas. Quite the contrary in the *Legenda aurea*, where Aglaïdas, a name transformed into Acladius, is pushed aside, and Cyprian appears at once as the lover of Justina. In the former account, Cyprian never approaches Justina's house, and Aglaïdas approaches the maiden only when he meets her outside; in the latter Cyprian watches before the house repeatedly and at the threshold of the door, while Aglaïdas appears right in front of Justina's window. Moreover, brief as are some portions of the *Legenda aurea*, it is notable that the trials Justina has to put up with at the hands of the arch-demon are of a more varied character and related at length. The demon assails her with all manner of unholy phantoms, even appears in her room in the guise of a handsome youth, takes the form of Justina, and appears in that form before Cyprian; all this we know not from Simeon, but from the *Legenda aurea*. Moreover, in Simeon's version, nothing whatever is said about the oath or famous contract between the devil and Cyprian and the latter's ignoring the pact completely, all of which is described in detail in the *Legenda aurea* and plays a striking part in the drama. While Simeon confuses Cyprian of Antioch with Cyprian, the

bishop of Carthage, there is no such confusion in the *Legenda aurea*, for Carthage is not mentioned and the martyrdom of Cyprian is put down under the reign of Diocletian in 280,¹ who actually began his reign four years later (284).

XIX. The *Legenda aurea* a more probable source of the play than Simeon's version. Thus we see that, in all the particulars just indicated, Calderón's drama is much nearer the version of the *Legenda aurea* than to that of Simeon Metaphrastes. The two suitors, Floro and Lelio, whom Calderón's introduces, correspond obviously to Acladius, and like the latter assume the leading rôle. The pact in the drama is made more binding still by being written with blood. The purpose of the devil to ruin the character of Justina is brought out clearly several times by Calderón.² Moreover, if Calderón had used the version of Metaphrastes, which honors signally the bishop of Carthage, it seems highly probable that he would have lost no opportunity of doing honor to a saintly bishop of his own church.

Besides the points here noted tending to prove that Calderón used the material of the *Legenda aurea*, rather than the version of Simeon Metaphrastes, there occur in the drama quite a number of verbal contacts between the *Legenda aurea* and *El mágico prodigioso*, expressions either identical, or so similar, as to force the conclusion that they are not fortuitous; on the contrary it is highly probable that the poet either consciously or unconsciously

¹ See p. xlv, note 1.

² *The purpose of the devil . . . clearly . . . by Calderón: cf. I, 911 et seq. III, 312 et seq., 1082 et seq.*

made use of these self-same expressions in the dialogue of the *Mágico*. It is interesting in this connection to make a brief comparison illustrating these identical or similar phraseologies in the *Legenda aurea* and in the *Mágico*:

LEGENDA AUREA: These parallelisms to Krenkel are convincing; to others they do not appear so.

P. 632: Justina a *Justicia* dicta est, ipsa enim per *justitiam unicuique, quod suum est, reddidit*.

P. 633: ego superveniens cor ejus in tuum *amorem incendam*.

P. 634: varia sibi *fantasmata* offeram.

Ib. Videns diabolus, quod nihil proficeret, in *formam* Justinæ, se transmutavit, ut *famam* Justinæ pollueret.

p. 635: sed ad ejus prolationem instar *fumi* statim *evanuit*

EL MÁGICO PRODIGIOSO:

II, 93 ff.: no quiero, si arguyo Que *justicia* he de guardar, Condenarme por no dar A cada uno lo que es suyo.

III, 165 f.: No hay sujeto En quien no imprima El fuego de *amor* su *Llama*.

III, 147 f.: De mil torpes *fantasmas* en el viento Su casto pensamiento Hoy se informe.

I, 911 f.: A *disfamar* su virtud Desta manera me atrevo.

III, 312 ff.: Que de tu *forma* se informa, Y en la fantástica *forma* *Disfamada* vivirás.

III, 534 ff. dejando En señas de polvo y *humo* *Desvanecida* la pompa.

XX. Divergencies between Calderón's drama and the *Legenda Aurea*. These and quite a number of just such verbal coincidences, together with what has been shown, lead to the conclusion according to Krenkel that the *Legenda aurea* rather than Simeon's version is the source of the *Mágico prodigioso*. This conclusion is supported by two investigations, the latest that have been made.¹ However, there are in Calderón's drama quite a number of characteristic ideas which not only have not been taken from the *Legenda aurea* but are in conflict with it. In the drama, Cyprian is much more of a philosopher and savant than in either of the two versions just examined, in which he is first and foremost a magician. In the *Legenda*, Justina is the daughter of a pagan priest; her personal attractions are not touched upon: in the drama she comes from one of the noblest families in Antioch, and her beauty and charm enrapture everybody. In the *Legenda*, neither Cyprian nor Acladius enter Justina's house; whereas in the drama Cyprian and the two lovers, who supplant Acladius, pass in and out continually. The pact between the devil and Cyprian in the *Legenda* is verbal, whereas in the drama the scene is strikingly effective in that the agreement is signed with blood and the demon therefore promises to put Justina in Cyprian's possession. In the *Legenda*, the efforts of the demons to tempt Justina are warded off by the sign of the Cross; whereas in the drama their efforts are made vain by calling upon God. In the case of Cyprian, in the *Legenda*, he too, by the sign of the Cross, puts the demon to flight; whereas in the drama,

¹ the latest that have been made: Zahn, p. 123 et seq. (*opus cit.*, p. xxv, note 1). Sánchez Moguel, p. 71, et seq. (*opus cit.*, p. xx, note 2).

after an altercation, a severe fight ensues and Cyprian wins only by invoking the Deity. Finally there is the chronological contradiction between the date of the events in the *Legenda*, which occur in the reign of Diocletian, and those of the drama in which the martyrdom is put in the reign of Decius.¹

XXI. Spanish anthologies of saints and martyrs. It seems natural in view of the discrepancies between the versions, particularly that of the *Legenda aurea*, and the *Mágico prodigioso*, to inquire whether there be not some other elaboration of this much used legendary material available upon which Calderón drew for his drama. In regard to the immediate sources of the play, Valentin Schmidt² allowed a choice between the once so universally accepted version found in Surius and a Spanish translation of this sacred history. Morel-Fatio assures us that he has endeavored to find in one of these Spanish versions the immediate source of the Calderón drama and thus to explain certain divergencies between the drama and the traditional text of Lipomanus (*Sanctorum priscorum vitae*). But his investigations have been in vain, for he states³ that neither Alfonso de Villegas nor Pedro de Ribadeneira, the best-known Spanish writers of the lives of the saints, have included within their collections the life of our saint. He inserts a qualifying clause: «Peut-être qu'un érudit plus versé que moi dans cette partie de la littérature espagnole, saura trouver une version en langue vulgaire plus rapprochée de notre drame que le

¹ See p. xix, note 1.

² Valentin Schmidt: p. 439 (*opus cit.*, p. xxvii, note 3).

³ for he states: Morel-Fatio, p. xxxi *et seq.* (*opus cit.*, p. xx, note 3).

texte latin de Lipomanus.»¹ One has only to read, however, in Sánchez Moguel:² « Es el caso que todo *Flos Sanctorum*, todo *Año Cristiano*, todo *Sanctoral* español y en lengua española absolutamente todos, repetimos, comprenden la vida de nuestros santos. Solamente anteriores a Calderón, tenemos nosotros noticia, no de uno, ni dos, sino nada menos que *once*, de los cuales hemos manejado *nueve*. » It is impossible not to believe what the author says, inasmuch as he has published of the nine, seven of these *florilegios*. The first two Spanish collections were merely translations from the *Legenda aurea*; the third goes back to other sources, besides making use of the *Legenda aurea* material. Inasmuch as all three were only printed when Sánchez Moguel published them (1881), they were probably unknown to Calderón. Of the four remaining published Spanish texts, that of Dionysio Vázquez is simply material taken over from the *Martyrologium Romanum*, and contains no traits other than those met with in the *Legenda*. The Ribadaneira version keeps close to that of Simeon Metaphrastes. That of Ortiz Lucio³ presents in the main a meagre excerpt of the *Legenda*

¹ *le texte latin de Lipomanus*: as Krenkel notes (*opus cit.*, p. 49, note 3): Rather "Surius," inasmuch as the Latin "Metaphrastes" version, made by Surius, is not contained in the Lipomanus collection.

² *Sánchez Moguel: opus cit.*, p. 60.

³ *That of Ortiz Lucio: Compendio de vidas de los Santos*, Madrid, 1597, fol. 237, V.^{to} Lucio has taken from Surius the emperor Claudius, but believes him to be Claudius II, and records the martyrdom of the Saints in the year 272. Waxman (p. 54, "Chapters on Magic," *Revue hispanique*, v. XXXVIII, 1916) says: "I have come to the conclusion, after reading carefully all versions preceding the *Mágico prodigioso*, that for his Cypriano material, Calderón drew from Lucio, although he very possibly knew the earlier versions." (Cf. with the summary of data given under § XXXIX of the present Introduction.)

aurea while presenting a few individual characteristics. There then remains merely Alfonso de Villegas, who, according to Sánchez Moguel, has made use of a thirteenth or fourteenth century manuscript in the library of the cathedral of Toledo, the data of which are based upon the *Passio S. S. Cypriani et Justinae*. This does not exclude, as Villegas himself says, having drawn upon Gregory of Nazianzus and others; and to these last belong, at all events, the writers cited by name, Simeon Metaphrastes and Jacobus de Voragine.

XXII. The Spanish version of Alfonso de Villegas. The essential traits brought out in the Villegas version that bear directly upon Calderón's presentation of the legend in his *Mágico prodigioso* are that Justina was a damsel of noble lineage in the city of Antioch, beautiful and an ardent Christian. Cyprian, who lived in the same city, fell in love with her. He was young, a great philosopher, and a very expert magician. He tried in many ways, such as previous accounts have made us familiar with, to win Justina's love, and she, in as many ways also familiar to us, resisted his every effort. The arch demon was obliged to confess to Cyprian his defeat and impotence. This was the cause of Cyprian's conversion and of joy on the part of Justina. Then both together were instrumental in making many converts. The governor of the province, whose name was Aurelio, or, according to Beda, Eutolmio, under orders of the Emperor Diocletian, who persecuted the Christians, ordered the arrest of Cyprian and Justina. They were subjected to cruel tortures and imprisoned. They were taken out and placed in a cauldron of pitch, tallow and wax, from which they emerged intact

without feeling any pain whatever. Their faith was indestructible, and after many more tortures they were beheaded. Their bodies remained exposed six days, when certain Christians took them away by night and then conveyed them to Rome. They were first buried upon the property of Rufina, a noble matron, and were afterward transferred to the Church of Constantine and there buried near the baptistry, where, the *Roman Martyrology* says, they repose. The Church celebrates the anniversary of their martyrdom as of the twenty-sixth of September, about three hundred years after Christ,¹ in the reign of Diocletian. Of these two saints, Simeon Metaphrastes, Beda and others have written.

XXIII. The Villegas version one of the sources of *El mágico prodigioso*. The particular points in the above narration that furnish testimony that Calderón had before him the Villegas version are, in the first place, that the name of the governor in this version and in the drama (III, 1011) is Aurelius. This name occurs, in all the material we know of bearing on the legend, only in the Villegas and Ortiz Lucio accounts, so that it must have been taken from either one or the other. In view of what has here been presented,² it seems altogether justifiable to decide in favor of Villegas. Moreover, inasmuch as Villegas cites Gregory of Nazianzus, all Calderón had to do was to read the bishop's address³ wherein is related Cyprian's contest with the devil, which plays so important and effective a part in the drama. He found also in the

¹ See p. xlv, note 1.

² *what has here been presented*: cf. §§ XXI and XXII, note 1.

³ *the bishop's address*: see p. xxiii, note 1.

same sermon of the famous bishop of Nazianzus the contradictory statement to that of Jacobus de Voragine in the *Legenda aurea* that the saints Cyprian and Justina suffered martyrdom under the Emperor Decius and not under Diocletian. In Calderón the testimony of a church bishop such as Gregory of Nazianzus (†390), who was removed in time from Cyprian's epoch only by the span of a man's life, as over and against that of the bishop of Genoa, Jacobus de Voragine, of a so much later period, (†1298), and who had not the prestige of the famous bishop of Nazianzus, was paramount. On the other hand, when assured by the bishop that the Cyprian who suffered martyrdom under Decius was identical with Cyprian the bishop, who suffered a martyr's death under Diocletian some fifty years later, he was warned by Villegas not to fall into that error, into which his uncritical judgment in matters of history would, in all probability, have led him, and all the more so inasmuch as there is nothing in the *Legenda aurea* that directly excludes agreement with the bishop of Nazianzus.

XXIV. Results of the investigation. The results of the present investigation may be briefly summed up as follows: Calderón derived his material for the *Mágico prodigioso* from the *Legenda aurea*, but transformed it to conform with the version of Villegas, through whose rendering, and those of other authorities, including Gregory of Nazianzus, and possibly Ortiz Lucio, he enriched his subject matter. He did not know the *Conversio*, *Confessio*, and *Passio Cypriani*, and the material used by him elsewhere taken from Surius plays no part in the composition of the *Mágico prodigioso*.

XXV. Characters of the play. Cyprian. The leading character, as designated in the title of Calderón's drama, is Cyprian. Although Calderón has taken from the legend this character, he has ennobled it, in order to make it more humanly interesting to the audience. Cyprian is not, as in the Villegas version, so steeped in deviltry as to create a prejudice against him even after conversion; on the contrary, he has taken up magic arts simply in his attempt to win the love of Justina, and not for private gain or in the interest of others. He has no suspicion that the remarkable stranger who makes his acquaintance is the devil, for he has not had, as in the various other versions, dealings with the enemy of mankind. When he learns from the stranger's own life that he is the devil, he turns shuddering from him, and asks pardon of God for his sins. His conduct toward Justina's two lovers is upright, fair and disinterested, until, tempted by the devil, he becomes their rival. Less appropriate is the fact that the hero of the play appears in dress and manners a genuine seventeenth century student from the University of Salamanca. He is accompanied by his two subordinates ever ready to do his bidding, carries his Pliny about with him, and proves himself a past-master in controversial argument. Moreover, in the art of making love, he conducts himself precisely as did the Spaniard of that day, attiring himself in his finest raiment, and haunting for hours at a time the approaches to Justina's dwelling, becoming the more persistent the more he is rebuffed. In his outbreak of grief and passion, he is the typical hero known to us in the Calderonian *comedia de capa y espada*.

XXVI. Justina. The characters of a secondary order differ much less in their portrayal from those as found in the old versions of the legend. Thus the traits that characterize Justina are those of a womanly ideal of Christian perfection, and simply as such are well adapted to a religious drama. Nevertheless to this characterization Calderón has added some distinctive traits in order still more to win the sympathy of the public. In the legend Justina grows up happily under the care of parents interested in her welfare. In the drama Justina, although of noble birth, is a defenceless orphan, unknown to her parents. Her father, because of the Christian faith of her mother, in order to save her from the disgraceful death by the executioner, has himself taken her life. Thus the daughter, who saw the light of day during the dying hours of her mother, seems from her birth to be destined to martyrdom. All alone and quite withdrawn from everybody, she passes her youth in the house of a poor man pursued by hard creditors. While in the legend her good name is beyond reproach, in the drama she is subject to the jealous suspicions of her suitors, to those of the influential governor, and even to those of her foster father. It is to be noted also that, while in the legend she overcomes sin and the attempts of the devil through the sign of the Cross, in the drama it is through the exercise of her free-will and calling upon God. Moreover, an important variation from the version of the legend which portrays Justina, the young maiden, receiving strength and encouragement from the virile power of Cyprian, is that in this drama Justina, who from her childhood up has ever known the word of God, is the one who brings courage and trust

in God to the newly converted Cyprian, thus revealing in the presence of threatening death her Christianity in all its greatness.

XXVII. Lysander. Inasmuch as the pagan parents of Justina were not adapted to the poet's purpose, he makes use in Lysander of a religious father to Justina, the original of whom is manifestly the deacon Proclus (Praylius), who brought about in the legendary version the conversion of Justina. Calderón has represented the character of the foster father in such a way that the sympathy of the spectator and the reader of the drama cannot fail to be enlisted. His claim to sympathy comes to him naturally for having undertaken the bringing up of the young girl, a foundling, whom he treats as his own child, only to reveal to her in later years, under the stress of poverty and adversity, the real secret of her birth. Precisely on this account is it regrettable that the poet leaves us in uncertainty as to Lysander's fate after his imprisonment. It seems natural to suppose that the attention of the poet was too much concentrated upon the main characters of the drama to allow him to bestow further thought upon one who had duly fulfilled his part.

XXVIII. Floro and Lelio. To the one character Acladius (Aglaïdus) of the legend, correspond in the drama the two competitive suitors, Floro and Lelio. Calderón made of one lover two, for the reason that he did not wish to forego the usual accessories so welcome to the theatre-going public, of jealousy, surprises and duels. Moreover the two suitors, Floro and Lelio, are on a par, having no other interest in life than that of winning the hand of Justina; while the rôle of Cyprian, although in

one sense that of *galán primero*, has in its fulfilment a higher, a more significant and important aim and object.

XXIX. Moscón, Clarín, Livia. The servant personnel consisting of the two comedians (*graciosos*), Moscón and Clarín, and the soubrette, Livia, serve to amuse the public, a purpose which even in a religious drama ought not to be left out. They serve as a source of relaxation, particularly after long argumentative passages. They have no influence on the action and development of the drama. The comic element on their part is furnished by their imitation of the expressions and manners of those whose service they perform, a very usual resource, not only with Calderón, but in literature in general. Particularly amusing are Clarín's imitations of learned expressions used by Cyprian. Calderón, however, is careful to limit this buffoonery, because of his distrust of the ability of the public of Yepes to appreciate it. The governor Aurelius and his servant Fabius fulfill rôles purely conventional, and as characters are colorless.

XXX. The devil as portrayed in Calderón's day and in antiquity. We now come to the consideration of the most important figure in the drama next to those of Cyprian and Justina — the devil. It is obvious that the devil of the *Mágico prodigioso*, because of unusual mental capacity and superhuman ability in the magic arts, is far and away superior to the arch demon and his colleagues of the legend, who flee from the presence of a weak young girl. This carefully handled figure of the demon in the drama is no creation of Calderón's fancy; on the contrary, he has confined himself to portraying him precisely according to the conception in his day of the traditional devil.

This may be demonstrated by a brief retrospect of the image of the devil as represented on the Spanish stage, a portrayal which reflects quite accurately his likeness in the minds of Calderón's predecessors.

Belief in a devil endowed with superhuman strength and knowledge and the ruler of a kingdom of demons hostile to God, came from the Jews, who had in all probability adopted it from the Parsees (at least such seems to be Krenkel's opinion), and exercised an unusual charm over those imbued with these ideas. The Church fathers employed much effort and shrewdness to form a complete image of the devil and his demons based on the expressions about them in the Old and New Testaments, which were enriched by many other features taken from other religious sources. Indeed, it became a simple matter to read into some of the books of the Bible that hardly mention Satan numerous allusions to him.

XXXI. The fall of Lucifer and revenge for his downfall. From the passage (Luke x, 18): "I saw Satan like lightning fall from Heaven," the conclusion was drawn that Satan formerly belonged to the good angels surrounding the throne of God, and because of his own misconduct, had been put out of their midst. This passage immediately recalled a similar one from the Old Testament (Isaiah xiv, 12) which in the translation of the Vulgate reads: "Quo modo cecidisti de coelo, Lucifer, qui mane oriebaris"? Thus Lucifer, up to that time merely taken as a name to designate the morning star, became quite a usual appellation of the devil. Nowhere in world literature has this episode been more effectively used than in Dante's *Divine Comedy*. That Satan's fall was a punish-

ment for his rebellion against God and the angels true to their Maker is shown in John (xii, 31); but inasmuch as the Biblical writers are silent in regard to this rebellion, the imagination of the Church fathers here had a wide field in which to array their suppositions. The majority found the devil's fall to be due to his haughtiness and presumption, in that he was not contented with the rank assigned to him but wished to be in God's own place. Others maintained that the preference accorded to man by his Maker in creating him before the angels was the cause of Lucifer's envy and dissatisfaction. In any event selfishness appears as the fundamental origin of the devil's conduct which brought about his expulsion from Heaven. In order to avenge himself for this downfall, he tried, according to the belief of the Church fathers, to lead humanity astray, that he might bring to himself godly reverence, and thereby became the founder of the worship of idols. Consequently all paganism, with its mythology, 'cult,' religious mode of viewing things, and magic arts, is the work of the devil. Satan operates through the fright and mystery signs to which Greek and Roman antiquity attaches so much importance. He contrives the ambiguous oracular predictions, which so often shamefully deceive those who trust in them. He takes up his abode preferably in pillars, whence, in the name of the gods there represented, he directs his deceiving words to their adorers. It is clear how Christianity, which he has undertaken to win over to Paganism, must be hateful to him. It is an opponent, subject to his violent uninterrupted attacks. All Christian persecution is excited by him, and his unceasing efforts are constantly directed to win over the Christian

followers to paganism, to open unbelief, and to unpardonable sins. He is particularly desirous of overcoming by his wiles such Christians as desire to deny themselves worldly enjoyment and, amid solitude and privations, lead a saintly life.

XXXII. The manifold forms assumed by the devil. The enmity of Satan is all the more dangerous in that not only does he surpass mankind mentally and in the hidden mysteries of magic, but he possesses the power to conceal his devilish nature under the most varied disguises. Frequently he appears as a frightful dragon, an impersonation likewise based upon the *Apocalypse* (xii, 3; xiii, 2-4; xvi, 13). In this form he threatens Saint Martin; and as Saint Julian, by calling the name of Christ, upsets a graven image which immediately becomes ashes, he springs forth therefrom as a monstrous dragon, with sulphurous breath and blows of his tail, turning upon his own worshipers. This same disguise he chooses when flying through windows and chimneys, he seeks those allied to him in order to bring them presents.

Still more dangerous, because more difficult to recognize, is the devil when he takes on the form of an angel or of a man. In the latter case, he prefers to disguise himself as a celebrated saint, but also, in order to be all the more sure of exciting compassion, as a weak and needy child of the people. In *El diablo predicador* we find him disguised as a monk. In order to withdraw Saint John in Brunnen from his work of atonement, he appears unto him as his sister, who, robbed of her father, does not wish to be deprived of the support of her brother. As a young maiden lost in the desert, he approaches Victorinus, who dwells

in a cave, finds shelter with him, and is the cause of his undoing. On the other hand, he makes use of the disguise of a finely dressed man, principally a handsome soldier, when his aim is directed on women. Under such disguise, for instance, he slips into the presence of the Empress Kunigunde, wife of Henry II (1002-1024), in order to render suspect her virtue. If it be a question of making an attack upon hermits, then he likes to appear, in contradistinction to their poor way of living, as a rich merchant, or as a fine cavalier on a noble steed, in silk raiment with a ring and a necklace of gold.

XXXIII. The doctrine of free-will used to controvert the wiles of the devil. Potent as are the temptations to which the devil exposes his subjects, nevertheless they can be overcome, since, according to the doctrine of the Church, evil spirits merely incite to sin, — they cannot compel one to sin, because man's free-will excludes every irresistible compulsion. Powerful arms for victorious struggle with this most malicious enemy, are the calling upon Christ in prayer, the invoking of His holy name, and the making of the sign of the holy Cross. If such means are used against the devil, then nothing remains for him to do other than to take to flight. His impotent wrath he then manifests usually by means of a hellish stench of sulphur, which he leaves behind as he disappears. This also is a trait that has its origin in the *Apocalypse*, according to which the devil and his following are sunk in a pool of sulphur (xx, 10).

The dominating conviction that the devil is mentally superior to man and possesses the magic arts to a supreme degree causes those who believe in him to desire to gain

his approval in order to secure consideration, wealth and other worldly goods. While the early times recognized only possession by the devil of a man against his will, the so-called *diabolis...*, there was formed from the fourth century the notion that man of his free-will could make a contract with the evil spirit. On this conception is based the mediaeval idea of witchery, a general name used to designate all kinds of arts performed with the coöperation of the devil. The price upon the settlement of such a negotiation consisted ordinarily of the man's soul which he must guarantee to the devil by means of a formal bond, in consideration for which the latter promised to place his magic power at the service of the contracting party.

XXXIV. The legend of Saint Theophilus. The oldest example of such a contract is presented in the sixth-century legend of Saint Theophilus.¹ He was a universally esteemed Church functionary at Adana, in Cilicia. After the death of his bishop, he was taken by the priesthood and by the community as the bishop's successor; but because of modesty he declined the proffered dignity. Thereupon he was made the object of calumny by the new bishop and deprived of his position in the Church. In order to recover this, Theophilus had recourse to a Jewish magician, who procured for him an appointment with the devil. The latter demanded of Theophilus a document signed and sealed with his own hand in which he promised the devil to give him his own soul and at the same time to deny Christ and the Virgin. Immediately on the day after the fulfilling of the condition, Theophilus was honorably installed by the bishop in his position and for quite

¹ Cf. A. Sommer: *De Theophili cum diabolo foedere*, Berlin, 1848.

a time led an unrestrained life. Later on, however, he was seized with the deepest penitence and implored for forty days and forty nights the blessed Virgin in his church for pardon of his sins. Thereupon, Saint Mary appeared and assured him of pardon if he would deny the devil and become a convert to Christ. She interceded with Christ for like indulgence toward the repentant sinner and took away from the devil the agreement, which she then laid upon his breast as he slept in the church. Upon awaking Theophilus found the agreement, acknowledged his guilt publicly in the presence of the bishop and the people, and after three days passed gently away in blessed peace.

XXXV. The contract with the devil written in blood. During the Middle Ages this legend enjoyed great popularity and was frequently refashioned. In a quaint poem of Gauthier de Coinsi, *le Miracle de Théophile*, which belongs to the early thirteenth century, the devil contract was sealed not with blood but with a ring,¹ a feature of common occurrence in European literature. There are five renderings in Spanish of the legend, two belonging to the thirteenth century, one by Berceo (†1264) in his *Milagros de Nuestra Sennora*,² another by Alfonso X, el Sabio (†1284) in his *Cantigas de Santa María*,³ and a fifteenth century version in Sánchez de Vercial's *Libro de los Enxiemplos* por⁴ a b c; there are two unedited manuscript versions, one from a late thirteenth or early four-

¹ not with blood but with a ring: cf. Waxman: *opus cit.*, p. 54.

² *Milagros de Nuestra Señora*: Biblioteca de Autores españoles, Vol. LVII.

³ *Cántigas de Santa María*: cf. Spanish Academy, Vol. II, 1889, p. 5.

⁴ *fourteenth century santoral*: Biblioteca de Autores españoles, Vol. II, No. 237.

teenth century *santoral*,¹ the other from a fourteenth century *flos sanctorum*.² In none of these versions is the contract signed with blood. Brun von Schönbecke incorporated the legend in a poem composed in the praise of the Virgin about 1276, and enriched it with the older form of the legend yet unknown, — that is, that Theophilus must draw up the required agreement with his own blood. According to Krenkel, this is the first instance of an obligation written in blood pledging the soul, which in later times passed as indispensable condition for the settlement of every agreement with the devil. Nevertheless we find such a contract described in the well known Old French play of the thirteenth century by Rutebeuf, *le Miracle de Théophile*,³ written about 1260, and therefore earlier than Brun von Schönbecke's *Die Ehre der Maria*.⁴ It would seem, as Waxman rightly points out,⁵ that this latter play, still in manuscript form, "cannot naturally have had so great an influence on future literature as Rutebeuf's play, since it has never been printed." In connection with Theophilus' legend, Waxman calls attention to the tenth century poem: *Lapsus et conversio Theophili vicedomini*,⁶ of Hroswitha, who changed the country of Theophilus from *Cilicia* to *Cicilia*, "an error readily comprehended, thus transplanting Theophilus into Europe.

¹ early fourteenth century *santoral*: Sánchez Moguel; Appendix to his *Memoria acerca de El mágico prodigioso*, No. 2.

² *flos sanctorum*: *Ibid.* Appendix, No. 3.

³ *Le Miracle de Théophile*: Édition A. Jubinal: *Œuvres complètes de Rutebeuf*, Paris, 1874, t. II, p. 231.

⁴ Cf. G. Roskoff: *Geschichte des Teufels*, Leipzig, 1869, Vol. I, p. 347.

⁵ *Opus cit.*, p. 45.

⁶ *Hroswitha* (Hrotswitha, Roswitha): *Opera*, Editio Strecker, Leipzig, 1906.

Hence Theophilus came to be called later the 'Italian Faust.'"¹

With regard to this blood symbol, as Roskoff remarks (*opus cit.* I, 347), the use of blood to bind the promise is explained by the idea, which is found in the Old Testament and elsewhere, whereby in the blood, the abode of life, strength and feeling were thought to dwell. The promise written with blood therefore signifies the deepest, most inviolable bond, and at the same time, the strongest obligation. With the Romans, libation-wine mixed with blood (*vinum assiratum*) and drunk, served to bind even for abhorrent negotiations, such as in the episode of Catiline's conspiracy must have been the case (Sallust, *Catil.* Cap. xxii). The mingling of blood with wine is a part of the wedding ceremony of certain gypsy bands. Many wild tribes have the custom of binding by scratching each other and by mixing the blood that flows from the respective abrasions. It is complete surrender that blood symbolizes, the sacrifice of one's own self.

XXXVI. The devil a conventional stage character in old Spanish and Portuguese plays. The devil first became a stage character through the mysteries and moralities of the Middle Ages, which made their way into Spain. Out of the mysteries, the *comedias divinas* originated; out of the moralities the *autos* developed. In this kind of production the arch enemy of man soon began to play a conspicuous rôle. In the older *autos*, he appeared just as the folk-imagination pictured him, — that is, a frightful figure with a long red nose, a tail and cleft hoofs; but gradually other representations of him found favor. When

¹ "Italian Faust": Waxman, *opus cit.*, pp. 44-45.

Hubert Thomas of Lüttich, in 1501, accompanied the subsequent Elector, Frederick II von der Pfalz, on a journey to Perpignan, then in possession of the Spaniards, he saw there stage productions made up of scenes from the Bible in which the devils, richly attired and adorned with gold and silver, fought against the angels. The father of the Spanish and Portuguese drama, Gil Vicente (✠ after 1536), had brought the devil in manifold disguises upon the stage. In his *Auto da Feira*, the devil appears as an ambulant merchant with a booth, and maintains that he will not lack customers for his wares, monopolizing endlessly the conversation until a plain peasant woman, by calling out the name of Jesus, causes him to take to flight. In another auto of this same dramatic author, *Historia de Deos*, the prince of hell, Lucifer, appears accompanied by his chief justice and his privy counselor and courtier Satan. He entrusts the latter with the temptation of the first human couple, and names him after his success lord governor of the world until its end. In a third auto by Gil Vicente, devils gotten up in the guise of boatmen expedite a joyous company into hell. In Lope de Vega's (✠ 1635) *El animal profeta*, Lucifer assumes the appearance of a poor man, in order to be taken into a hospital and to get the founder of the same into his power. On the other hand, José de Valdivielso (✠ between 1635 and 1638) in his auto, *Psiquis y Cupido*, by the side of the World and Desire lets the devil as a suitor sue for the hand of Psyche, and as such he appears also in Alarcón's (✠ 1639) *Quien mal anda mal acaba*. So acceptable came to be these varied forms that finally the devil laid aside his former frightful appearance, and the Countess

d'Aulnoy, who journeyed in Spain about the year 1635, expressed her astonishment at not seeing the devil attired otherwise than were the other actors. Indeed it was only possible to recognize him because of his bright red stockings and a pair of horns. As such he still continued to hold favor in the eyes of the public, especially since the most important dramatic writers assigned him the most important rôles in their plays. Particularly is this true of Calderón, in whose *auto* the devil, according to the stricture of Quevedo, assumes so much space, that he finally becomes overbearing and conceited, appears in elegant costume on the stage and conducts himself as though the theatre were exclusively his own.¹

XXXVII. The accessories of the devil: dragons, serpents and chariots. Inasmuch as the dragon passed as a symbol of the devil, we must expect to come across him in dramatic poetry in which are represented the powers of the nether world. In the mystery plays, hell was represented by means of the form of a dragon through whose jaws the demons came up and went down. In Calderón's *auto*, *El pintor de su deshonra*, Lucifer likewise thrusts himself forth out of the throat of a dragon. Dragons and similar fear-awakening monsters were added to the devil on the stage to the enjoyment of the public, when it was desirable, by so doing, to make known immediately the devil in his true nature. Thus Luis de Belmonte Bermúdez, a contemporary of Lope, opens his *Diablo predicador* by letting Lucifer come down to earth upon a dragon. In the previously mentioned *auto* of Valdivielso,

¹ *exclusively his own*: cf. Ticknor, II, 361, sixth American edition, II, 424, Houghton Mifflin Co., Boston, 1891.

Psiquis y Cupido, the devil appears riding on a serpent and holding in his arms the despairing blood-bespotted Psyche clad in mourning garments. In Calderón's *José de las mujeres* (III-366), he is sitting on a crocodile, while from a crag he speaks to the people assembled below. From the dragon as an animal for riding, it was but a step to a vehicle drawn by dragons, already known to the Greco-Roman¹ and Middle Age world. So popular with the Spanish public were dragons and serpents that a supply of their simulacra, oftentimes at no inconsiderable expense, was procured by the managers of quite small theatres. Thus Lope de Vega writes on the nineteenth of October, 1613, from the little town of Lerma: « Muy metidos andamos en hacer dragones y serpientes para este teatro: pudiera ahorrarse la costa con darnos algunas de estas señoras mondongas, »² (kitchen wenches).

The form of the devil had experienced, in the second third of the seventeenth century, so abundant and manifold treatment by Spanish dramatists, as to make it quite difficult for a poet who again brought the devil at this epoch upon the stage to enrich him with a single new characteristic trait; and generally it behooved the poet to follow closely the examples of his illustrious predecessors, who had already given the devil a certain definite stamp in the eyes of the public. Therefore in every single case in which we are brought in contact with that well-recognized individual, the devil, we are given to understand that the later poet may be dependent on the

¹ Greco-Roman . . . world: cf. Ovid. *Met.* 5, 642 *et seq.*, 8, 794 *et seq.*

² *estas señoras mondongas*: von Schack, *Nachtrage*, p. 33 *et seq.* to *opus cit.*, p. xx, note 3.

earlier. This interpretation is doubly true in the case of Calderón, who, as everyone who knows his works is aware, borrowed extensively from others, and oftentimes, precisely in cases where he has been believed to be most original, he has been under obligation to his predecessors.

XXXVIII. Other sources from which Calderón borrowed: Mira de Amescua. It becomes now a question of knowing whether previous to 1637, there are dramas which, in all probability, can be admitted to have had an influence more or less essential on the *Mágico prodigioso*, and especially on the portrayal of the devil in this play. The answer to this question by a great number of literary historians has been given, and, in Krenkel's opinion, correctly, in the affirmative, inasmuch as they point to three dramas whose influence, after careful investigation, on Calderón's tragedy, will hardly allow itself to be unrecognized.¹

The composer of the first two dramas is Mira de Mescua (more correctly Amescua).² This poet, in his day much celebrated, was born in Guadix, Granada, about 1578, and died there about the year 1640. Among his numerous theatrical productions, one of the best known is *El esclavo del demonio*, which later was refashioned by Moreto y Cabaña (1618-1669) in *Caer para levantarse*. This piece,

¹ to be unrecognized: see von Schack, III-55.

² more correctly Amescua: see von Schack II, 455 *et seq.*, Barrera Catálogo, p. 255 *et seq.* For much detailed recent information regarding Mira de Amescua, see the "Critical Text" of the author's *El arpa de David*, by C. E. Anibal, in "Ohio State University Studies," Vol. II, No. 6, September 30, 1925; consult Index, pp. 193-4.

according to von Schack's judgment,¹ Calderón has exploited in two of his most famous dramas, *La devoción de la Cruz*, and *El mágico prodigioso*; that is to say, be it understood, "the general idea of the work of the elder poet, from which his successor in the most admirable manner possible has worked out his own play, appears only in rough outline." In fact the similarity of Eusebio in *La devoción de la Cruz* with Don Gil, the hero of *El esclavo del demonio*, is so unmistakable, that we see in the latter the model of the former. Between Don Gil and Cyprian, to be sure, we can discover no farther points of contact than that both give themselves to the devil to have and to hold, and in the end through God's mercy, are saved from perdition; but in individual passages, *El mágico prodigioso* shows so many points of resemblance with Mira de Mescua's play, that the influence of it upon Calderón is not to be denied. It is unnecessary here to go into the very involved treatment of *El esclavo del demonio*, so much the less since von Schack has given a satisfactory analysis of it. In like manner Krenkel waives setting forth an enumeration of the related particular features which in explanation of Calderón's drama will come up for discussion.² He confines himself to making known those scenes which picture the bringing together and the separation of Don Gil and the devil in their natural relations. The limits of the present text-book

¹ according to von Schack's judgment: *opus cit.*, II, 462.

² will come up for discussion: Such similar traits to those here referred to have been noted in comparing the wording of *El mágico prodigioso* with that found in *La leyenda aurea* (p. xxi, Introduction).

preclude citations. The student desirous of making a comparative study of these plays is referred to the material cited in the notes¹ and particularly to M. A. Buchanan's edition of *El esclavo del demonio* (Introduction, pp. 1-14, notes pp. 137-144), in which a number of points are effectively treated.²

The second of Mira de Mescua's plays, which, although it handles entirely different material, yet in the dramatic representation may have exerted an influence upon two important scenes of *El mágico prodigioso*, is *El ermitaño galán y mesonera del cielo*. As in the case of *El esclavo de su galán*, Krenkel gives, in order to bear out his contention, parallel text citations, far more available to the student of historico-literary material than the original sources here cited in the note.³ Moreover it is hardly

¹ *material cited in the notes*: Krenkel has made use of the (very imperfect) copy of *El esclavo del demonio* in *Parte tercera de las Comedias de Lope de Vega y otros autores con sus loas y entremeses*; see in regard to the same, von Schack, II, 452 *et seq.*

² *effectively treated*: Baltimore, 1905.

³ *here cited in the note*: *El ermitaño galán y mesonero del cielo*, appeared in Madrid, in 1673 in Volume XXIX of the Collection; *Comedias nuevas escogidas de los mejores ingenios de España*; cf. von Schack, III, 399; 523 *et seq.* Krenkel himself has used Dr. Braunsfels' own copy (no date, possibly middle of the eighteenth century), entitled: Num. 256. *Comedia famosa. El ermitaño galán, y mesonera del cielo*. Del Doctor, *Mirademesqua*. (sic!) The shortening of the title into *El ermitaño galán* has given rise to confusion with a like-named drama by Juan de Zabaleta, who, it is true, treats the same legend, but in quite a different manner. Inasmuch as Zabaleta appears as a poet not until 1644 — the time of our play being 1637 — this does not concern us (cf. Sánchez Moguel, p. 38 *et seq.*). But as the hermit Abraham, *el ermitaño galán* is not the principal character, nor does this expression itself occur in the play, while his niece, María, is the principal character, and is repeatedly called in the play *la mesonera del cielo*; in the interest of clearness and

possible other than with misgivings to ignore the rather compelling results of the "deadly parallel column."

XXXIX. D. Guillén de Castro y Bellvís. The third drama, the influence of which upon Calderón's *Mágico prodigioso* we can take under consideration, is entitled, *El prodigio de los montes y mártir del cielo, Santa Bárbara*; composed by the distinguished poet, D. Guillén de Castro y Bellvís¹ (1569-1631), best known as the author of the *Mocedades del Cid*. Fitzmaurice-Kelly in the edition (London, 1926) of his *A New History of Spanish Literature*, p. 309, says: *El prodigio de los montes* — the source of Calderón's *El mágico prodigioso* — has been attributed to Castro but it may be the same play as Lope de Vega's *La*

simplification *La mesonera del ciclo* may well represent the entire title. It is of interest that the material of *El ermitaño galán y mesonera del cielo* has been made the subject of a literary work by the poetess Roswitha (✠ about 1000) in her *Abraham* (German translation by E. Dover: Roswitha (cf. p. lxxv, note 6) *Die Nonne von Gandersheim*).

¹ *D. Guillén de Castro y Bellvís*: see in regard to Guillén de Castro von Schack, II, p. 428 *et seq.*; Ticknor, II* 300-309 *et seq.*; Barrera, p. 80 *et seq.* As regards the drama itself, even Barrera seems not to have seen it, since he accompanies the recording of the title with an interrogation mark, and then goes on to ask: "The so called *El prodigio de los montes, y mártir del cielo, Santa Bárbara* ¿será *La Bárbara del cielo*, de Lope, citado en el catálogo del Peregrino?" On the other hand, Ticknor, II, p. 357 (*305) note 13, remarks: "My copy of this play (Madrid, 1729, 4°), ascribes it to him (G. de Castro) as does also the Huerta-Catalogue, — and, supplementing this data, is the testimony of the text itself, which in versification and appearance bears out this assumption. Krenkel says that he himself has used a copy entitled: *Comedia famosa, el prodigio de los montes y mártir del cielo. De Don Guillén de Castro*; see p. 58b-77b, in *Autos sacramentales con cuatro comedias nuevas y sus loas y entremeses*. The latter very rare work was loaned to Krenkel by Dr. Braunfels (cf. p. lxxii, note 3).

Bárbara del cielo. Likewise Hymen Alpern, in his edition of *La tragedia por los cielos* (Paris, 1926), of Guillén de Castro, says (Introduction, p. 22): "The influence of *El prodigio de los montes* is discernible in *El mágico prodigioso*." Inasmuch as *El prodigio de los montes y mártir del cielo Santa Bárbara* is one of the rarest of the plays of this character, it is extremely unlikely to be found available even for specialists. For that reason, Krenkel, who was fortunate in obtaining the loan of a collection of plays containing *El prodigio*, etc., gives quite extended extracts of it (pp. 95-105 of his edition of the *Mágico*). It would appear from these extracts that not only the ideas themselves, in many instances, but the verbal contacts found in *El prodigio* and in *El mágico*, could hardly be purely accidental; on the contrary, the comparison between the two plays leads to the belief that Calderón had the play in mind when composing his *Mágico*, and, as was his custom, drew therefrom his material as best suited his purpose. In conclusion, it may be said from what has been shown that the numerous points of contact in the various scenes of these plays, as well as identities or close resemblances in the text itself, between *El esclavo del demonio*, *La mesonera del cielo*, *El prodigio de los montes*, etc., on the one hand, and *El mágico prodigioso* on the other, which have been controlled by careful investigation, exclude the supposition that Calderón, simply by chance, came in contact with the material worked over by Mira de Mescua and Guillén de Castro. On the contrary, they rather support the assertion, that he in this case, as so often, intentionally and consciously made use of the work of his predecessors. Nevertheless, the gain of the later

poet, as compared with the earlier ones, remains distinctly important, for no unprejudiced reader of the *Mágico* will deny that this tragedy, in poetic as well as in religious and ethical content, is far and away superior to the three with which it has been compared.

XL. The question of the treatment of the legend by others elsewhere. Having learned to know Calderón's predecessors, whose influence made itself felt on his drama, the question remains to be settled as to whether the material treated by him has been subjected to dramatic treatment by others before or after him, independently, or in connection with him. While it is known, in as far as the results of the investigation of Krenkel show, that Spanish literature has no second dramatic production in which Cyprian and Justina play a rôle, the story of the two saints outside of Spain has twice been made the subject of dramatic treatment. It is interesting to learn that Calderón's dramas met with a favorable reception on German soil.¹ The legend of the martyrs of Antioch was presented on the stage. The young archduchess Maria Magdalena of Austria, in a letter from Graz, dated Ash Wednesday, 1608, describes in detail to her brother Ferdinand, stopping at the time in Regensburg, the delights of the court life in Graz. She says: "On Saturday the Jesuit fathers gave a play about Cyprian and Justina, and it was fine, despite the fact that the pupils did not act

¹ *on German soil*: it should be noted that the opinion among scholars is quite general that the enthusiasm in Germany for Calderón and the Spanish classic repertory has been greatly exaggerated by such writers as Louis Tieck, A. W. Schlegel, K. W. F. Schlegel, J. L. Klein, and Ad. Friedrich von Schack, (cf. p. cvii, § LI; p. lxxviii, § XLII, end).

as well as usual."¹ The play does not exist; at least, no manuscript of it has been found, Calderón did not know German, and the possibility of any influence upon his work from such a source is negligible.

XLI. Treatment of the legend in Italy. A second dramatic version of the legend of Cyprian and Justina is found in Italy. Here, in the second half of the seventeenth century, the Florentine, Giacinto Andrea Cigognini, endeavored to give his countrymen an idea of the dramas of Calderón, but in so doing handled them in a most capricious manner. He not only replaced the poetic form of the original by household prose, but changed the content so extensively, thereby weakening it, as to leave very little indeed of it in his transformation. The Italian play *Il Cipriano convertito*² appeared in 1663, after the piece, as the printer states in the preface, had been performed with good success by the members of the *Accademia de' Ringioveniti*. The publication of the same falls therefore in the same year that Calderón's *Mágico prodigioso* was first printed. This circumstance leads to the belief that the work of Cigognini might possibly be a refashioning of Calderón's tragedy, inasmuch as the latter in the time that had elapsed a quarter of a century since its first representation (1637) may have been quite widely disseminated by copies of the original, some of which had found their way into Italy. But when one compares the contents of both plays, it is found to be highly improbable

¹ "This German performance may have been preceded by Jesuit plays in Spain. The Jesuits began in Spain." J. D. M. Ford, in a penciled criticism of the Introduction when in manuscript, 1928.

² The Italian play "*Il Cipriano Convertito*": *Opera scenica morale del dottore Giacinto Andrea Cigognini Fiorentino*. Bologna, 1663.

that the Italian editor could have made use of the Spanish version. The similarities between the two are so slight, the differences so imposing, that there would be no justification to call the *Cipriano convertito* even a free refashioning of *El mágico prodigioso*. The question whether Cigognini knew Calderón's drama must be left as it is; the material, however, he did not take from his Spanish predecessor, but presumably from the *Legenda aurea*. The adventures he collects are no less astounding than are the transformations undergone by Roland in the Italian romances of chivalry and are, in their way, quite as interesting: travels, witches, demons, betrothals, impossible marriages, shipwreck, duels, misunderstandings, reconciliations, and that potpourri of events that the Italian mind is wonderfully fertile in inventing, abound throughout the play, a transcript of which will be found in Krenkel.¹

Ticknor notes a third elaboration² of the play: *The Wonder-working Magician*, founded on the story of Saint Cyprian, the same legend on which (Henry Hart) Milman (1791-1868) has founded his *Martyr of Antioch*. Milman's poem, *The Martyr of Antioch*, a dramatic poem, London, J. Murray, 1822, deals with the history of Saint Margaret, and has nothing whatever to do with the Cyprian legend. The name Antioch is the only thing these two legends have in common. This obvious mistake is here noted, as the statement might cause many a reader of Ticknor interested in the Cyprian legend to be nonplussed.

XLII. Popularity of *El mágico prodigioso* in Germany. The material of Calderón's *Mágico prodigioso*, as we have

¹ will be found in Krenkel: *Mágico prodigioso*, pp. 108-110.

² notes a third elaboration: vol. II, p. 369, Eng. ed., (p. 434, Am. ed.).

shown, had according to Krenkel (Introduction, p. 111) two dramatic refashionings, and the play itself, in so far as investigation has made known, was not imitated. The piece did not meet among Calderón's countrymen with the same approbation that was accorded to other celebrated plays of the poet. Nowhere to our knowledge, has he mentioned *El mágico*, while allusions to those of his plays that have naturalized themselves in the favor of the public, on the other hand, are much in vogue with him. In modern times this drama, so very well known, has been presented on the Spanish stage but once,¹ and despite every effort made by Sánchez Moguel² to work the play in among those that were performed during the great national celebration in memory of Calderón, in 1881, it was impossible for him to succeed. Abroad the Spanish classic drama became known comparatively late, and its complete intrinsic value remained in reserve for the nineteenth century, in which the European peoples of culture vied with each other through translations in their own tongues in appropriating the play. Moreover, unusual success outside of Spain, and in particular on the German stage, was accorded the *Wundertätige Zauberer*, when Karl Immermann, on the twenty-first of September, 1836, prepared in a theatre under his management at Düsseldorf, then under his management, a representation of the play that was repeated three times, amid ever increasing applause on the part of the public. Moreover, beyond the

¹ *on the Spanish stage but once*: In the Teatro del Circo, Madrid, in January, 1876, in honor of the poet's birthday; see Morel-Fatio, *opus cit.*, p. xlvii.

² *Opus cit.*, p. 106, note 2.

circle of the highly educated, it called forth enthusiasm, which, to be sure, was due less to the inner content of the play than to the brilliant scenic effects of the representation.

XLIII. Representative opinion in regard to the merit of *El mágico prodigioso*. K. Immermann.¹ *The Ground-work of the drama*. The fundamental idea of this work of Calderón is that man in religious beliefs that are outside of the Christian religion only finds contradiction, that the apperception of these contradictions plunges him into a condition into which it becomes easy for appetite and sin to ingratiate themselves; but that for the wicked a limit to their sins is set, consisting through divine grace of a protective free will; that the realization of this boundary and flight to it through the prospect of the all mercifulness of God follows: and that when man who has fallen has advanced so far in his inward restoration, his complete rehabilitation through the prospect of the all mercifulness of God must follow: this fundamental idea comes to the fore in the simplest and cleverest manner from the action of the drama. In this connection and as a characteristically dramatic poem, *El mágico* is far superior to *Faust*, wherein much belonging to the sphere of metaphysics presents itself as universal opinion, contemplation, philosophical dialogue and didactic discussion. Incidentally there is nothing to gainsay the advantage that *Faust* has been evoked from a much deeper individual enthusiasm; and to the very lack of homogeneity, the contrary of which is so preëminently striking in *El mágico*, may be due the excellence of *Faust*.

¹ Immermann: *Memorabilia*, II. 227 *et seq*; Hamburg, 1843; cf. the French translation, pp. 246-7 in the M.-F. edition of the play.

XLIV. Carriere:¹ *El mágico prodigioso* and *Faust* compared. Just as evil in its manifold forms arises according to the frame of mind of man, only appearing in its real form when it is overcome and must recognize that its purpose is to serve the kingdom of God, the ever Good, just so masterly is the way in which Cyprian is converted to Christianity, while philosophical doubt in regard to paganism, combined with ethical life experience coöperate to this end. The comparison with Goethe's *Faust* is close at hand. In the case of Calderón, the investigating soul seeks to appropriate objective truth which is presented, and what must draw away the soul from that truth, serves precisely this purpose, to make clear the truth and confirm it; while in the case of Goethe, the soul is discontented with what is presented and desires from the contemplation of nature and from the depth of its own spirit to bring forth a fully satisfying result. In the case of Calderón a definite desire is the incentive, while with Goethe, an unceasing, yearning impulse to form an alliance with evil, in order to obtain strength, development, knowledge, enjoyment. *Faust* in material is richer, world embracing; and the reconciliation which the martyr death of Cyprian purchases is won here in life through subjective striving, in and over which divine love nurturing and redeeming reigns, so that the will is purified by the fact that the beautiful acts for the good. The *Wonderworking Magician* artistically is more exclusive, more consistent than *Faust*; but, on the other hand, without the inexhaustible fullness

¹ *Philipp M. Carriere: Die Kunst im Zusammenhange der Cultur-entwicklung und die Ideale der Menschheit*, IV, p. 424 et seq., Leipzig, 1871.

of thought and the individual thorough profundity of formation of the characters. The objective perfectness of the Christian view of the world in Catholicism, and the Protestant struggle of the soul for eternal truth, growing out of the knowledge of nature and its structure, bestow upon the two poets the national and historical stamp that characterizes each of them.

XLV. Immermann:¹ The drama from the spiritual standpoint and the working of free will. The spiritual content of the play is a subject that lends itself well to dramatic treatment: Cyprian ponders over and investigates the existence of a true God. Satan steps in, and the scene, which resembles a theological argument, serves essentially to point out the dilemma from which the first conversion of Cyprian is to develop and to foreshadow henceforth the catastrophe. In the lacerated condition of soul which follows the mental effort of Cyprian, his yielding to evil does not take place as a consequence of a frame of mind, but springs from a particular wish to possess the object of his excited passion. All the magic art of the part of the play that follows is directed purely and simply to drawing into his possession this beloved object. The bringing in of the theme of free-will² is a part

¹ *Immermann: opus cit.* II, 227 et seq; cf. the French translation, in the M.-F. edition of *El mágico prodigioso*, p. 246.

² *the theme of free will:* Morel-Fatio, regarding the doctrine of free will makes the following interesting observation: « Calderón partageait assez naturellement sur la grande question de la grâce et du libre arbitre la doctrine des percepteurs de sa jeunesse. Sorti du *Colegio Imperial*, le plus important institut de la société de Jésus en Espagne, il a toujours conservé une estime particulière pour la théologie des Révérends Pères, -- qui étaient alors les représentants les plus éminents de la doctrine de libre arbitre contre l'école de S.

of the action of the play simply because in this way, the action of the devil can be hindered. Just as artistic in its way is the dialectic invention of God's attributes interwoven into the plot, because Cyprian in his condition of absolute despair must necessarily find as speedily as possible the opportunity to seek God, who alone can yet deliver him. As regards what Justina in the last scenes of the play tells him about God, that again is simply a part of the action of the play. Cyprian must hear this, after he has acquired belief and love, in order to end his career through the last and hardest of Christian virtues, hope.

XLVI. K. Rosenkranz:¹ **Steps leading to Cyprian's conversion and the triumph of faith.** Highly characteristic of the play is the evolution with which, on the one hand, Cyprian is led out of his polytheistic pagan consciousness to the recognition of monotheism, then falls back into sensuality, recognizes the vanity of all phenomena, and through them, while at the same time he is learning the impotence of the evil one, convinces himself of the truth of the Christian faith; while on the other hand, the evolution of the devil is made apparent in progressive stages. He appears first as a sophist because of doubt, then as a cast-away, political refugee who wants to ensnare Cyprian through magic art, and finally only reveals to him his

Thomas et les protestants — et n'a jamais manqué l'occasion de payer un tribut de reconnaissance aux grands hommes de l'ordre qui l'avait élevé. En préconisant cette doctrine, Calderón mettait aux mains de ses héros une arme plus noble pour triompher du démon que les exorcismes et les vulgaires préservatifs de la vieille légende: » *opus cit.*, p. xxxiv.

¹ *Rosenkranz: Johann Karl Rosenkranz: Die poesie und ihre Geschichte*, p. 612, Königsberg, 1855.

identity when the former has already overcome him. The Catholic, romantic Faust must end in belief. The investigation into science with which Cyprian begins must in the exuberance of belief exalt itself, and one can in no wise reproach Calderón for bringing this about.

XLVII. M. Menéndez Pelayo:¹ **An unfavorable estimate.** « De *El mágico* poco hay que decir, puesto que pasa universalmente por una de las obras maestras del poeta, y Rosenkranz llegó a compararle con el *Fausto*, aunque la semejanza se reduce a intervenir en ambas obras pacto diabólico por alcanzar un sabio la posesión de una mujer. Y éste es elemento vulgarísimo, no sólo de la leyenda de *Fausto* y de la de *El mágico*, sino de la de *Teófilo* y otras infinitas.

Lo mejor de *El mágico* son los datos fundamentales que Calderón tomó de las actas de San Cipriano de Antioquía, escritas en Griego por Simeón Metaphrastes, y traducidas al latín por Lipomano.² En los demás, pienso que la ejecución es inferior³ a la grandeza del pensamiento y a la severa teología de las primeras escenas. Cuando no hablan Cipriano y el demonio, *El mágico* (aunque la acción pase en Antioquía y en los primeros siglos de nuestra era) es una de tantas comedias de capa y espada, con dos galanes celosos, y chistes de criados, y cuchilladas y escondites. Los caracteres son débiles: el demonio tiene mucho de ergotista y de leguleyo, y algo de

¹ Pelayo: *Estudio crítico* contained in *Teatro selecto de Calderón de la Barca*, Madrid, 1881, t. 1, p. xlix; and in t. xxxvi of the *Biblioteca Clásica*.

² *al latín por Lipomano*: as shown (p. xxi) Calderón drew his material rather from the *Legenda aurea* than from the version of Simeon; see p. xliii, note 3.

³ *la ejecución inferior*: cf. opinion of Morel-Fatio, p. xxvi, note 1, *opus cit.*

prestidigitador hábil en escamoteos. Justina es tipo vulgar y pálido, hasta que llega la escena admirable en que el tentador agota sus recursos para infundir en ella el ansia del placer, y acaba por confesar su derrota, exclamando:

« Venciste, mujer, venciste
Con no dejarte vencer. »

En esta escena y en la que sigue a la aparición del esqueleto está el verdadero drama. Lo demás es un embrollo amoroso, que oscurece y rebaja la alta concepción de esa obra, en que el autor se propuso mostrar cómo la especulación racional es reparación para la fe, y cómo el libre albedrío ayudado por la gracia triunfa de todas las sugerencias diabólicas. »

XLVIII. Lasso de la Vega: A favorable estimate. A less radical view of this much discussed masterpiece and one that may find more general approval with some readers somewhat familiar with world literature in general and Spanish literature in particular, is the following, by Ángel Lasso de la Vega:¹ This extract will here also serve to conclude in a fitting manner the criticism of a masterpiece of literature in regard to the merit of which the controversy has been so great as to lead many readers and critics to assume that the fame of *El mágico* is due to the controversy rather than to its intrinsic worth as a masterpiece of literature. Indeed the criticism just cited of Menéndez y Pelayo is well calculated to convey that impression.

¹ Ángel Lasso de la Vega: in his *Caldcrón de la Barca. Estudio de las obras de este insigne poeta, consagrada a su memoria en el segundo centenario de su muerte*, Madrid, 1881, p. 75 et seq.

« Este drama se halla a la misma altura en mérito que *La vida es sueño*. Segismundo y Cipriano son dos personificaciones humanas admirablemente concebidas. En ambos se revela el profundo pensamiento filosófico del creador de sus caracteres. No son éstos iguales: el del primero es ardiente, brusco, exaltado, febril; el del segundo, simpático desde sus primeras palabras, apacible, cortés: su cultura e instrucción previenen favorablemente desde luego; pero en ambos se ofrece, de distinto modo, el insondable abismo del corazón humano en la lucha de sus pasiones. Son dos seres extraordinarios por su grandeza y superioridad, pero que se presentan con las condiciones propias de todo ser sujeto a las flaquezas de la carne.

Si se examina atentamente el género de amor que Cipriano concibe por Justina, a pesar de la infausta influencia que a él le arrastra, se observará que este amor no es el que inspira en absoluto el ciego apetito carnal. Fascinado por la belleza de tan cándida joven, la idolatra primero con la pasión exenta de fines impuros; el vil tentador cambia con su poderosa astucia sus deseos, pero no la vehemencia de su afecto, que no es exclusivamente grosero y material. ¡De qué manera tan hábil y sorprendente llega a ser este mismo amor el que purifica su alma y el que le salva de las mismas astucias del implacable enemigo de la humanidad!

El fin cristiano del poeta, el triunfo de la fe en sus heroicos adalides Cipriano y Justina, por medio del martirio, se cumple perfectamente, no menos que el alto pensamiento filosófico que entraña este poema. El amor ya purificado del héroe, el amor sin las sombras del vicio, no debe hallar su recompensa en la tierra: obtiéndela,

engrandecido por el sacrificio más sublime, el de la vida, en otras regiones más puras, donde aparecen ambos amantes con la aureola de la santidad en la frente y con la palma del martirio en sus manos. El poeta cristiano no podía dar otro desenlace a su drama.

Una circunstancia existe en esta obra magistral de nuestro ingenio, que es digna de apreciarse. La manera conque ofrece a Satanás en su humano trato con el que ha elegido como su víctima. No toma el espíritu maldito la forma acaricaturada con que la imaginación de los dibujantes de la Edad Media le presentaba. Con tal apariencia humanizado, infundiría horror y no podría ejercer sus engaños y seducciones. Fíngese primero náufrago,¹ después enlutado caballero de apuesto continente y cortesanos modales, y de no vulgar ingenio y discreción: y en otras ocasiones con el aspecto de gentil galán, favorecido en sus empeños amorosos, que descende del balcón de la que quiere hacer creer que es su dama, por una escala de cuerda, y se hace invisible al punto, logrando de este modo echar infame borrón sobre la fama de aquella, de la virtuosa Justina, en presencia de sus apasionados pretendientes. ¡Fantástica escena de un efecto dramático asombroso! ¡Inútil esfuerzos los de tan perverso espíritu! ¡Vana su soberbia, origen de su eterna desdicha! El libre albedrío que Dios puso en la conciencia del hombre, vence sus astucias y le declara impotente contra la virtud, protegida siempre por el cielo.

No dejaremos de hacer alguna indicación sobre los personajes secundarios de esta obra. Los dos galanes

¹ Not accurate: The devil first appears as a traveler who has lost way: I. 95 *et seq.*; later, he appears as a náufrago: II. 215 *et seq.*

Lelio y Floro, no sobresalen como otros de su género ofrecidos por nuestro poeta, pero tampoco deben ser más que lo que son, y llenan cumplidamente la parte que en la acción les toca, y que en nada debe eclipsar la que absorbe toda aquella, que es la de Cipriano. No creemos que los chistes de los tres graciosos Libia, Clarín y Moscón, estén fuera de lugar o sean importunas sandeces, como algunos observan, dada la costumbre de permitir el elemento cómico de esta clase, aun en los más serios asuntos; puesto que en el mismo tono chancero y festivo de aquéllos, se encierran a veces pensamientos no exentos de intención, y aun en la forma con que se ofrecen no carecen de novedad e ingenio. »

XLIX. Brief bibliographical summary of editions of *El mágico prodigioso*.¹

1. *La gran comedia del mágico prodigioso* de D. Pedro Calderón de la Barca. Parte veinte de comedias varias nunca impresas, compuestas por los mejores ingenios de España, etc., Madrid, 1663, 4^o Bibl. nat. de Paris, Y, 6365. This is known as the *Editio princeps*, on which Krenkel has based his edition of the play and whose text is contained in the present edition (cf. p. xcii, No. 20).

2. *Comedia famosa. El mágico prodigioso* de Don Pedro Calderón de la Barca. Sexta parte de comedias del célebre poeta español . . . sacadas de sus originales que publica la

¹ *El mágico prodigioso*: most of the data here briefly indicated will be found in detail in the critical editions of *El mágico*, of Morel-Fatio and of Krenkel. Because of the unavailability of these critical editions to the great majority of students, for practical purposes serving to point out the sources of information and to facilitate the work of students desirous of investigating the subject farther, the following data are furnished.

amistad de don Juan de Vera Tassis y Villarroel, etc., Madrid, 1683, 4° Bibl. del marqués de la Fuensanta del Valle.¹

3. *Comedia famosa. El mágico prodigioso.* De Don Pedro Calderón de la Barca. An unbound copy, containing neither the place of publication nor the date, 4°. 24 ff. unnumbered, signed A2—F2. Two copies: Bibl. del duca de Osuna. Bibl. nat. de Paris. Y 6323+. A. 6. The text is that of Vera Tassis.

4. *Comedia famosa. El mágico prodigioso.* De Don Pedro Calderón de la Barca. Sexta parte de comedias del célebre poeta español — nuevamente corregidas. . . . En Madrid . . . Año, 1715. 4°. Bibl. de D. José Sancho Rayón. « Reproduction textuelle de l'édition de Vera et point du tout 'nuevamente corregida,' quoiqu'en dise l'éditrice Doña María Fernández de Villa-Real. » (M.-F.)

5. *Comedia famosa. El mágico prodigioso.* De Don Pedro Calderón de la Barca. Unbound copy. No. 32, Salamanca, without date, 4°. 36 pages, Bibl., nac. de Madrid. Probably a copy of the Vera-Tassis edition.

6. *Comedia famosa. El mágico prodigioso.* De Don Pedro Calderón de la Barca. Unbound copy. Barcelona. No. 68, without date, 4°. 18 leaflets, unnumbered; signed A—E. In the private library of Morel-Fatio. Except for a few variants indicated in the Morel-Fatio edition,

¹ *Fuensanta del Valle*: regarding "Calderón's texts," "The Hartzenbusch and Krenkel texts," "Rarity of the Spanish classics for student use," "Comparison of the Hartzenbusch and Krenkel texts," "Concessions to modern usage," "The texts upon which Krenkel based his edition," this material, which in a general way, is here applicable, will be found in §§ xxxii-xxxvii (pp. xxiii-xxx1) of the present editor's edition of Calderón's *Alcalde de Zalamea*, New York, 1918. For this reason it has seemed unnecessary to repeat what is readily available.

the text is that of Vera Tassis. The printer is Francesco Suría y Burgada.

7. *La gran comedia. El mágico prodigioso.* De Don Pedro Calderón de la Barca. Comedias . . . que saca a la luz Don Juan Fernández de Apontes. Tomo octavo; en Madrid. . . . Año de 1762, 4°. A copy of the Vera-Tassis edition, occupying pages 318-365 of Volume VIII of the collection complete in ten volumes.

8. *El mágico prodigioso.* Biblioteca portátil de clásicos españoles; t. III. Zwickau, 1819-16°. For a description of this edition see: W. Engelmann, *Bibliothek der neueren Sprachen*, Leipzig, 1842, p. 274.

9. *El mágico prodigioso.* Las comedias de D. Pedro Calderón de la Barca cotejadas con las mejores ediciones hasta ahora publicadas, corregidas y dadas a luz por Juan Jorge Keil. . . . Tomo tercero. Con las licencias necesarias, publicada en casa de Ernesto Fleischer, Leipzig, 1829, 4°. The first really new edition since that of Vera Tassis, and rightly considered one of the best.

10. *El mágico prodigioso. Comedias escogidas de Don Pedro Calderón de la Barca.* . . . Londres: C. y H. Senior, 1838. 8°. A reproduction of the Keil text.

11. *El mágico prodigioso.* Tesoro del teatro español desde su origen (año de 1356) hasta nuestros días; arreglado y dividido en cuatro partes por D. Eugenio de Ochoa. Tomo tercero. Teatro escogido de Calderón de la Barca. Paris, Baudry, 1838, 8°. A reproduction of the Keil edition.

12. *El mágico prodigioso.* Selección de obras maestras dramáticas de Lope de Vega y Calderón de la Barca, con índice y observaciones esenciales; al uso de los colegios

y de las universidades de los Estados Unidos. Preparado y corregido conforme a la más reciente ortografía de la academia española, por F. Sales, A.M., instructor de español en la universidad de Harvard; Boston, Jaime Munroe y Cia., 1840, 8°. Out of print. Occasionally a second-hand copy may be picked up in the book stalls of the Cornhill dealers, Boston. Contains Lope's *Estrella de Sevilla*, Calderón's *Príncipe constante* and *El mágico prodigioso*. The text of the Calderón plays is based on the Vera Tassis and Keil editions, or as Morel-Fatio says, citing the preface, on the Apontes edition of 1838 and on the Baudry, Paris edition. . . . Morel-Fatio comments « Les observaciones esenciales sont tout á fait insignifiantes. » Despite this fact, which is a mere detail, it should not be forgotten that this edition did more in the fifty years of its existence to popularize these masterpieces of the Spanish classics among students of Spanish here in the United States than has been done in the many years since it went out of print.

13. *El mágico prodigioso*. Teatro español. . . . Colección escogida de las mejores comedias castellanas desde Cervantes hasta nuestros días, arreglada por C. Schütz. Bielefeld. Velhagen y Klasing, 1840, 8°; re-published in 1846. See W. Engelmann, *Bibliothek der neueren Sprachen*, p. 276 and the *Supplement-Heft*, 1850, p. 160.

14. *El mágico prodigioso*. Comedias de Don Pedro Calderón de la Barca. Colección más completa que todas las anteriores hecha e ilustrada por Don Eugenio Hartzenbusch. Tomo segundo. Madrid. M. Rivadeneira, 1849 (?), 8°; cf. in regard to the Hartzenbusch edi-

tion §§ XXXIII-XXXVI of the present editor's edition of *El alcalde de Zalamea*.

15. *El mágico prodigioso*, comedia de Calderón. Upsala, W. Schultz, 1867, 4°, pp. 48. Reproduction of the Hartzenbusch text, published by Professor Th. Hagberg; see *La Academia*, t. I., p. 34.

16. *El mágico prodigioso*, comedia en tres jornadas por D. Pedro Calderón de la Barca. Nouvelle édition publiée avec une notice, un argument analytique et des notes en français, par J. G. Magnabal, agrégé des lettres. Paris, Hachette et Cie, 1875, 12°, pp. xxiii + 177; cf. *La Revue critique* du 25 septembre, 1875, article by Morel-Fatio and the answer to it by the editor of the *Revue critique* in the December 11th number, 1875, of the *Revue*.

17. *Le magicien prodigieux* par Calderón. Edition classique précédée d'une notice littéraire, par A. Ramírez. Paris, Jules Delalain et fils, 1875, 12°, pp. xi + 140. There is nothing in the title that would lead one to suppose this edition to be other than a French version of the Spanish original. Of it, however, Morel-Fatio states: « Autre fabrication destinée aux collègues où l'on est censé expliquer le *Mágico*. Cette édition est supérieure à celle de Magnabal (cf. No. 16 above) en ce qu'elle ne contient pas de notes. Dans la notice, je n'ai remarqué que cette découverte importante: le *Mágico*, dans l'opinion de l'éditeur, est un des *autos* (!) de Calderón qui offre le plus d'intérêt. »

18. *Calderón de la Barca. El mágico prodigioso*, comedia filosófica religiosa en tres jornadas. Barcelona, Manuel Saurí, 1876; pp. ix + 98. Reproduction of the Hartzenbusch edition. During many years the Saurí

edition, together with that of the «Biblioteca nacional,» had the distinction of being the only ones of some of the plays separately printed of Calderón and Lope de Vega that were inexpensive and could be imported within a reasonable time, and without an undue amount of trouble for student use. A very few of some of these plays are still available.¹

19. *El mágico prodigioso*. Teatro escogido de Don Pedro Calderón de la Barca. Tomo primero. Leipzig, F. A. Brockhaus, 1876, 8°, Colección de autores españoles, t. xxxv. Reproduction of the Hartzenbusch edition.

20. *El mágico prodigioso*, comedia famosa de Don Pedro Calderón de la Barca, publiée d'après le manuscrit original (1637) de la bibliothèque du duc d'Osuna, avec deux fac-simile, une introduction, des variantes et des notes, par Alfred Morel-Fatio, Heilbronn, Henninger frères, 1877. «La présente édition critique du *Mágico prodigioso* de Calderón est le fruit d'une visite de quelques semaines à la bibliothèque du duc d'Osuna à Madrid. Les motifs qui ont fixé mon choix, sont que la bibliothèque du duc possède le manuscrit autographe de cette pièce, et ensuite que le *Mágico* fait partie du petit groupe des drames de Calderón qui ont acquis une célébrité européenne: cette *comedia* est donc de nature à intéresser un public étendu. Personnellement j'attache peu d'im-

¹ Small inexpensive reprints of the Hartzenbusch text of *El mágico* or of other plays of Calderón, either alone or combined with other plays, as for example, the *Biblioteca Calleja*, a small volume of 286 12° pages, clearly printed, have appeared from time to time. The *Biblioteca Calleja* volume, with *Prólogo* de Justo Gómez Ocerin, Madrid, 1920, contains *El alcalde de Zalamea*, *La vida es sueño* (published also separately and printed in blue in honor of the Calderón Anniversary in 1881), *El mágico prodigioso* and *El príncipe constante*.

portance à ce choix, d'autant plus que le *Mágico* me paraît inférieur¹ à divers égards à plusieurs autres drames du même auteur. Il m'importait de pouvoir réunir sans trop de difficultés les éléments d'une édition critique d'un drame espagnol, et le *Mágico* se prêtant assez bien à cela, je m'y suis arrêté. Ce manuscrit est d'un bout à l'autre de la main de Calderón.² L'état même du texte avec ses hésitations et ses longueurs, les corrections constantes et le genre de fautes qu'on y trouve prouvent jusqu'à l'évidence l'authenticité de cet autographe. . . . L'édition *Princeps* du *Mágico* (see p. lxxxvii, No. 1) a été publiée en 1663, dans la *Parte XX de comedias varias*, sans l'autorisation de l'auteur, qui déclara formellement (cf. the Hartzenbusch edition, t. iv, p. 636) en 1674, qu'il ne reconnaissait pas comme siennes les *comedias* imprimées avec son nom antérieurement à cette date (même celles qu'il avouait avoir écrites) à cause du traitement déplorable que leur avaient fait subir les éditeurs. La seconde édition ancienne³ est postérieure d'un an ou de deux ans à la mort de Calderón. L'éditeur, un ami du poète, Juan de Vera Tassis, a certainement amélioré le texte de beaucoup de *comedias* imprimées subrepticement du vivant du poète, mais sa revision de l'œuvre de Calderón ne peut pas reposer sur une étude consciencieuse des originaux ou des meilleurs manuscrits comme il le prétend. . . . J'avais à choisir entre deux systèmes. Je pouvais me tenir au texte traditionnel du

¹ *me paraît inférieur*: cf. p. xxvi and note 1 of the M.-F. Introduction; also p. lxxxiii, note 3 of the present Introduction.

² *de la main de Calderón*: see pp. lxi, lxii, lxiii, Morel-Fatio edition of *El mágico*.

³ *seconde édition ancienne*: see p. lxxxviii, No. 2 of the present Introduction.

Mágico représenté par les deux éditions anciennes, en corrigeant les leçons fautives à l'aide du manuscrit, quand il y a lieu, et en renvoyant aux notes les passages qui ne se trouvent que dans le manuscrit, et que Calderón a dû supprimer lui-même en grande partie dans la copie destinée à *l'autor*; ou bien je pouvais donner comme texte la version manuscrite, en indiquant les suppressions et les variantes des éditions: c'est ce dernier système que j'ai suivi. » It is particularly interesting to note in the two scholarly editions of Calderón's *Mágico prodigioso*, the one edited by Morel-Fatio, the other by Max Krenkel, what constitutes a critical edition of the play from the standpoint of the French scholar and that of the German scholar. Their viewpoints are fairly well outlined in what is said of the respective editions (No. 20, p. xcii and No. 23, p. ci) by the editors themselves. Morel-Fatio as regards his own edition states (p. lxiv of his Introduction): « Cette édition du *Mágico* s'adressant spécialement au public érudit qui ne craint pas pour s'instruire de prendre un peu de peine. . . . » But it must be obvious to a non-specialist scholar that the French edition, first and foremost, is intended for a public, if such there be, of philologists of the rather rare variety of text-constituters. That is all very well in its way, a way, however, very highly specialized. The German edition, on the other hand, while establishing an authoritative text, by means of practically the same kind of text-comparison as that employed in the French edition, makes this text at once available to all non-specialist scholars, by concessions that seem to the editor of this reproduction of Krenkel's text perfectly legitimate and desirable; for instance, the substitution in most cases of the modern equiva-

lents for such antiquated spellings as *tray* (= *trae*), *ynfelice* (= *infeliz*), *ynocente* (= *inocente*), *buelbe* (= *vuelve*), *mesmo* (= *mismo*), *ynociencia* (= *inocencia*), *plubiera* (= *pluguiera*), *o* (= *ó*), *a* (= *á*) both of which again appear to-day in modern Spanish as Calderón wrote them: *o* and *a*, without accents. The Morel-Fatio edition states (p. lii) that Calderón does not make use of accents. The old forms here cited, although easily recognizable, only serve to detract from the enjoyment of the non-specialist scholar. And yet the French editor does make a concession in favor of writing *c* before *e* and *i* where *ç*, in some such instances in the original text, occurs; of distinguishing *u* (vowel) from *v* (consonant); of distinguishing homonyms: *este* and *esta* (modern *éste*, *ésta*), pronouns; *esté* and *está* verbs, but *estan* and not *están*, because the latter has no homonym . . . and this despite the fact that he says (p. li): « Quand on a le rare bonheur de posséder d'un auteur ancien un manuscrit écrit de sa propre main, aucune considération ne doit empêcher d'en reproduire minutieusement l'orthographe. » Well and good, if the one aim and object be solely absolute reproduction — if that be possible — of the original manuscript. Krenkel's aim and object, as he states succinctly¹ is not only that of presenting as accurate a text as is humanly possible, but of interpreting clearly and faithfully the spirit of Calderón's tragedy. The French edition makes its appeal to philologists interested especially in text reconstitution; the German edition to scholars, more especially non-specialists and students of comparative literature desirous of learning how the play was originally

¹ as he states succinctly, p. 127 of his edition of *El mágico prodigioso*.

presented and of comprehending its later favorable reception in Germany. In a word, the French edition produces the letter, the German edition the spirit of Calderón.

It is also of interest to note the manner in which these two scholars have gone to work to accomplish their respective tasks. In the case of the French editor, the personal note occurs in his edition frequently. He wishes to make known Calderón's method of composition and to indicate the most notable features which differentiate the Osuna manuscript from the *Editio princeps*; he has chosen *El mágico* because it belongs to a small group of Calderón's dramas that have acquired European celebrity, therefore likely to interest a wide public. As we have seen, he states explicitly that personally he attaches little importance to his choice, inasmuch as the *Mágico* seems to him inferior in some respects to several other plays of Calderón: (*opus cit.*, p. lxxi, note 1.) Moreover the French editor's style is not exempt from satire:¹ « L'ortographe de Calderón que j'ai scrupuleusement suivie est à bien des égards plus logique que l'orthographe de l'Académie, je veux dire qu'elle est plus phonétique. . . . Il est d'usage en Espagne de moderniser, même dans les publications érudites, l'orthographe des textes anciens qui ne remontent pas plus haut que le XV siècle. La littérature des XVI^e et XVII^e siècles est toujours imprimée d'après les règles orthographiques établies par l'Académie au siècle dernier. Cette coutume qui est dûe à la paresse des éditeurs bien plutôt qu'à des principes sérieusement arrêtés, présente de graves inconvénients,² etc. . . . Aussi quelque soient

¹ not exempt from satire: cf. his remarks on No. 17, p. xci.

² présente de graves inconvénients, etc.: *ibid.*, pp. li, lii.

les services que la réglementation de l'orthographe par l'Académie ait rendus dans la pratique à ceux qui veulent apprendre vite à écrire le castillan, le philologue ne peut que la maudire, puisqu'elle a atteint même les textes anciens, qu'il est tenu en conséquence de lire seulement dans les éditions originales, s'il veut donner une base solide à ses études sur la langue des siècles passés. » . . . « Quand l'*Academia Española* daignera canoniser . . . les théories et les brillantes inductions de la philologie (voy. la préface de sa *Gramática*, ed. de 1874), elle comprendra mieux le but de nos critiques » (*ibid.* p. liii, note 1). Obviously a plea for the publication of the Spanish classics in the same form in which they originally appeared,¹ an example of which is Morel-Fatio's edition of the *Mágico*. It may well be questioned whether the editors of the Spanish classics have been *plus paresseux* than the readers upon whose support they depended; for had the Spanish editors produced the classics in texts similar to that of the French editor, commendable as are his spellings from the standpoint of the scholar, and comparatively small as is the gap between Spanish spelling of the XVIIth century and modern spelling, it may be reasonably doubted by some readers whether such texts would attract as many as has the "unscientific procedure" of Hartzenbusch in observing the recommendations of the Spanish Academy.

Equally interesting is it to note the method employed by the French editor and that of the German editor in handling the introductory matter to the *Mágico*. The

¹ *in which they originally appeared*: cf. p. xxvi: . . . il résulte que la publication de l'ancien théâtre espagnol en éditions critiques est une chose nécessaire, indispensable; . . . *opus cit.*

former approaches the material indirectly by means of a sketch of Spanish literature, beginning with the capture of Granada in 1492, going on to describe the arrangement of the Spanish theatre in the early days, and attributing to Church administration a predominating influence in stifling, through censure, much that in literature is well worth while. The German editor, on the other hand, starts in at once with the *Mágico prodigioso* productions of 1637 and 1663, in the most direct manner possible, taking up the origin of the Cyprian-Justina legend and strives to show conclusively, by means of searching investigation, what material Calderón used for his play as well as what he did not use. Krenkel's exposition of the entire material is a masterpiece of German scholarship, throwing light on the legend, its use by Calderón, the characters in the play, particularly that of the devil, and revealing the very varied consensus of opinion in regard to the intrinsic worth of the play as shown by some of the best recognized authorities in literary composition of this character. All through the exposition, the tone of the editor is that of the earnest investigator, not over-confident in his efforts to prove what he actually does most convincingly; throughout the personal note is absent, and the case stated absolutely impersonally. Naturally, as is his duty, he calls attention to the errors of his distinguished predecessors, among them Sánchez Moguel and Morel-Fatio, for instance, in leading their readers to suppose that the queen Eudocia's poem is lost and that we only know of it through the excerpt of Photius;¹ that Calderón's source from which he took the legend, as did so many who have used the

¹ *excerpt of Photius*: Krenkel, *Mágico*, p. 8, note 1.

material, is the *De probatis sanctorum historiis* of Lorenz Surius;¹ that the legend is not to be found in Spanish translations² before the time of Calderón as Morel-Fatio implies, — when it is proved there are not less than eleven of these translations,³ etc. In a word, the facts as brought out in Krenkel's introduction speak for themselves, and there is nothing adduced that suggests influencing the reader in the drawing of his own conclusions.

This cannot be said of the French editor's method of introducing his subject. Even when the personal note is absent, as in the first few pages of his introduction, wherein before taking up directly Calderón's play, he flays the fanaticism of Spain throughout the ages in religious matters, there is none the less a bias which it is not necessary to read between the lines to be aware of, indicating plainly what the author's own feeling with regard to the literary merit of *El mágico* is likely to be. This feeling reaches its climax when the editor in his comparison of Calderón's *Mágico* with Goethe's *Faust* concludes thus: « Si Faust est un petit-fils de Cyprien, combien ne devons nous pas nous réjouir en contemplant le progrès de notre espèce et rendre grâce aux efforts des grands penseurs qui nous ont fait sortir de l'atmosphère étouffante où végétaient les hommes de Calderón pour nous placer dans le milieu intellectuel où nous vivons aujourd'hui. »⁴ It is unnecessary to ask to what order of

¹ Lorenz Surius: *idem, ibid.*, p. 11.

² in Spanish translations: see p. 1, § XXI, § XIX of the present Introduction.

³ not less than eleven of these translations: see Krenkel, *Mágico*, pp. 49-50.

⁴ où nous vivons aujourd'hui: M.-F. *opus cit.* p. 1.

literary merit or demerit such an editor would relegate Calderón's *Devoción de la Cruz*, for that may easily be divined. The very widely differing estimates of the merit of *El mágico*, — which, too, in a measure, have given the play its great reputation, — are largely due to its religious character. The German editor recognizes the truth here involved, and, whatever his own opinions may be, is careful not to allow them to obtrude, the result being that his introduction is a masterpiece of impartial statement that for effectiveness is hard to surpass.

Briefly summed up, in the three editions of the play, the Hartzenbusch, Morel-Fatio and Krenkel, we have three contributions, each in its way difficult to excel: the Hartzenbusch in its pleasurable readability for a wide general public; the Morel-Fatio as a model in the art of text reconstitution, and consequently appealing well-nigh exclusively to specialists in the art of text criticism, and the Krenkel edition, furnishing the general scholar everywhere through the introduction the means of appreciating the spirit of Calderón's tragedy, of reading the play in a text as nearly a reproduction of what it was when originally performed as highly developed skill in text reconstitution can make it, thereby enabling the student and cultured reader to draw dispassionately his own conclusions in regard to the merit of the play and the place of Calderón among the dramatic authors in world literature.

21. *Obras escogidas* de D. Pedro Calderón de la Barca. Salamanca, Sebastián Cerezo, 1881. Celebration gift of the University of Salamanca in honor of the Calderón Jubilee.

22. *Teatro selecto de Calderón de la Barca*, precedido

de un estudio critico de D. Marcelino Menéndez Pelayo. Madrid, Luis Navarro, 1881; (t. 1, pp. 211-328). Reprint, t. XXXVI, *Biblioteca clásica*, Madrid, 1920.

23. *Klassische Buhnendichtungen der Spanier* herausgegeben und erklärt von Max Krenkel. II Calderón: *Der wundertätige Zauberer*. Leipzig, Johanna Ambrosius Barth, 1885. This is the edition from which the present textbook has been compiled. As in the case of the editor's edition of the *Alcalde de Zalamea* taken from Krenkel's edition (vol. III, *Klassische Bühnendichtungen*), the present school edition owes its origin entirely to Max Krenkel, that is to say, the introduction, text and the notes are drawn from his edition. Krenkel's enthusiasm for his subject, as shown by his editions of the plays of Calderón, has not as yet been surpassed. His life-work remains a tribute to German thoroughness and an inspiration to students in a field the possibilities of which for making better known the Spanish classics still remain practically unlimited.

Of the twenty-two texts of *El mágico* here listed, but six deserve serious consideration: the *Editio princeps* (No. 1); the *Vera Tassis* (No. 2); the *Keil* edition (No. 9); the *Hartzenbusch* edition (No. 14); the *Morel-Fatio* edition (No. 20) and the *Krenkel* edition (No. 22), the others being mere reprints of some one of these editions. As in the parallel case of the Krenkel edition of the *Alcalde de Zalamea*, the German editor had as material to work with in the preparation of his text of *El mágico prodigioso* the first printed edition of *El mágico* (1663); the *Vera Tassis* (1683) (possibly 1682); the *Keil* edition of 1829; the *Hartzenbusch* edition of 1849 (?), and also a notable addition in that of Morel-Fatio, 1877, upon

which to base his critical edition of the text. While, as Krenkel states¹ in making a critical edition of *El mágico*, Morel-Fatio's edition must henceforth be reckoned with, nevertheless, it is obvious that the Osuna manuscript is merely a first draft of the play destined for the performance at Yepes. In the first place, the text in itself is incomplete, stopping abruptly before the climax of the third act. Both the first and second acts are unusually long. The comical element takes up an amount of space entirely out of proportion to what Calderón, as a rule, deems appropriate in his productions; there are numerous corrections, suggestions that are not final, verses either too long or too short, words left out, misspellings, etc., all going to show that the manuscript contains simply the conception of the play.

There are, consequently, two different texts of *El mágico*, the first draft, out of which Calderón, through careful revision, has moulded *El mágico* as he wished to see it performed in Yepes, and the already corrupted version in which the play, after passing through many hands, appeared in print. The final form, definitely determined upon by the poet himself, is for us irretrievably lost; nevertheless, we can hardly be wrong in taking it for granted that the first printed edition of 1663 is nearer to it than is the Osuna manuscript of 1637. There is no proof needed that it would not be admissible to put together the two texts in order to make of them one, for this could only result in a mass of contradictions and variations of statement making a uniform composite whole quite impossible. For the editor who is guided by

¹ as Krenkel states: *El mágico*, p. 125.

the present day established principles of text determination, in a case like this, there are two ways open:¹ Either to use as a basis the text of the first edition, correcting it according to the manuscript wherever the reading of the latter deserves preference and relegating to the notes the variations of the two texts and those readings likewise that are only found in the manuscript just as they there appear; or simply to print the text of the manuscript and to make known in the notes the variations of the more important printed texts. This latter method Morel-Fatio has adopted, and in accordance with his aim and object, that of establishing an authentic text that shall reveal the poet's process of play construction,² he is justified in so doing. That, however, is not altogether the aim and object of Krenkel, for which reason he has chosen not the second but the first method, combining therein such modifications as were necessitated because of the particular nature of his aim and object. The Krenkel edition aims not merely to offer a readable text, — rather is the main importance placed upon the interpretation, which, in a play such as *El mágico prodigioso* ought not to be too scanty. Were the editor, Krenkel, to carry out farther text construction, it would be necessary first to give the text of the *Editio princeps*, then the portions of text belonging exclusively to the manuscript, the explanations due to the former as well as those due to the latter, thus creating a fourfold textual complication, by reason of which the commanding prospect of the plan in general

¹ *are two ways open*: cf. p. lxiii of Morel-Fatio edition: « j'avais ici à choisir entre deux systèmes. »

² *of play construction*: Morel-Fatio: *El mágico*, pp. lxiii-lxiv.

of the entire work would be well nigh utterly lost, and the result of carrying through thus such a critical-text plan would be nothing less than a torment for all not philologically inclined.

Surely the general reader everywhere among the educated public needs to be considered. His interest is not the question of the relationship of the various texts to each other, but rather in making the acquaintance of the Spanish drama in the form that has appealed to the people of culture at home and abroad. Comparatively modern scholarship now provides adequately for the needs of the student of literature by making it possible for him to read profitably several of Calderón's plays in the editions of Krenkel. It has also admirably provided the philologist with the means of making a minute textual study of Calderón's method of composition in the scholarly publication of Morel-Fatio's edition of the Duke of Osuna's manuscript of *El mágico prodigioso*, while the uncritical general reader will always derive pleasure and profit from reading the Spanish classics in the pleasing modernized version of Hartzenbusch.

24. *Comedias de P. Calderón de la Barca. El mágico prodigioso*. Numbers 73 and 74 of the *Biblioteca románica*. Strasburgo (Heitz V. Mündel). Without date. Gives a brief introduction, and in the footnotes variant readings. Its availability and cheapness (thirty cents) make it at times practicable for student use.

L. Translations of *El mágico prodigioso*.

English:

FITZGERALD, EDWARD. *Letters and Literary Remains of Edward Fitzgerald*, edited by William Aldis Wright,

London and New York, 1889. *The Mighty Magician*, vol. III, pp. 1-76, translated into English verse.

Idem. *Eight dramas of Calderón's Freely Translated* by E. F., London and New York, 1906. *The Mighty Magician*, pp. 369-440 (a blank verse translation); cf. Krenkel, *opus cit.*, p. 121, note 2.

MACCARTHY, DENIS FLORENCE. *Calderón's Dramas*, now first fully translated from Spanish in the metre of the original, London, 1873: Introduction (pp. vii-xvi); *The Wonderworking Magician* (dedicated to Shelley), pp. 123-234.

Justina, by J. H. London, 1848 ("J. H." is a *nom de plume* of Denis Florence MacCarthy; cf. Breymann's *Bibliographische Übersicht*, Berlin, 1905 (p. 111); also Krenkel (*opus cit.*, p. 121, note 2).

SHELLY, PERCY BYSSHE. *The Poetical Works of Percy Bysshe Shelley, with a Memoir*, vol. III, Boston, 1855; scenes from the *Mágico prodigioso*, pp. 390-423; from *Faust*, pp. 424-450. The same material will be found in the London edition of 1870 (pp. 463-497); there are also scenes from the *Mágico prodigioso* in the Third Series of the London edition of 1875, pp. 171-192: (translation of I, 1-434; II, 145-382; III, 141-381). Extracts from Calderón's plays, with a biographical and critical essay, by Maurice Francis Egan, will be found in *Warner's Library of the World's Best Literature*, vol. VI; portrait of Calderón; *Cyprian's Bargain*, from the *Wonderful Magician*, translated by Shelley, vol. VI, pp. 3071-3086.

French:

LAFOND, COMTE: *Dorothé, vierge et martyre*, tragédie, suivie du *Magicien*, drame de Calderón, traduit de l'es-

pagnol pour la première fois, Paris, 1873, pp. 185-213: *Vie de Calderón*; pp. 215-311: traduction en vers alexandrins.

LATOUR, ANTOINE DE. *Œuvres dramatiques de Calderón*, traduction de M. A. de L. avec une étude sur Calderón, des notices sur chaque pièce et des notes; I. Drame, Paris, 1871. Deuxième édition, ouvrage couronné par L'Académie française, 1875 (pp. 279-359: *Le Prodigeux Magicien* traduit en prose).

PUYMAIGRE, TH. DE. *Le Prodigeux Magicien*, drame de Don Calderón de la Barca, traduit pour la première fois, par Th. de P., Metz, 1832, 4°, pp. 64 (out of print).

German:

BÄRMANN, G. N. und C. RICHARD. *Die Schauspiele des berühmten castilianischen Dichters, Don Pedro Calderón de la Barca, metrisch treu für die deutsche Bühne übersetzt*. 12 Bdchn. 16°, Zwickau, 1824 ff. Drittes Bändchen: *Der Schwarzkünstler*.

DALMONICO, CARL. *Der wunderthätige Magus, dramatisches Gedicht in fünf Aufzügen, von Calderón de la Barca*. No. 4112 in the Universal-Bibliothek. The title page adds: Mit freier Benutzung der Grieschen Übertragung neue bearbeitet und für die Bühne eingerichtet, von C.D. Herausgegeben von Karl Friedrick Wittmann. Regie und Soufflierbuch mit dem vollständigem Scenarium. Leipzig, Druck und Verlag von Philip Reclam, Jr. (without date).

GRIES, J. D. *Schauspiele von Don Pedro Calderón de la Barca, übersetzt von J. D. GRIES*. 7 Bde. 8°, Berlin, 1815 ff.; Zweite durchgesehene Auflage, 8 Bde. 16°, 1840 f.; dritte Auflage, 9 Bde. 16°, 1862; zweiter Band: *Der wunder-*

tätige Magus. Neuerdings abgedruckt in ersten Bande der Sammlung: Calderón's ausgewählte Werke; übersetzt von A. W. SCHLEGEL und J. D. GRIES. Mit einer Einleitung des Grafen Ad. Fr. von Schack. 3 Bde., 8°, Stuttgart, 1883.

LORINSER, Dr. F. VON. *Calderón's Grösste Dramen religiösen Inhalts, aus dem Spanischen übersetzt und mit den nötigsten Erläuterungen versehen*. 7 Bde. 8°. Freiburg im Breisgau, 1875 f.; sechster Band: *Der wunderbare Zauberer*.

Italian:

MONTEVERDI, ANGELO. *Il mago prodigioso: Drammi tradotti da A. M.*; volume primo: *La vita è un sogno; Il mago prodigioso*. Firenze, 1920, Luigi Battistelli. (Gives a readable and reasonably accurate translation of the play and well-worth-while introduction and notes that are more modern and up-to-date than can easily be found elsewhere).

Swedish:

HAGBERG, THEODOR. *Trenne dramer of Don Pedro Calderón de la Barca i svensk öfversättning*, of Upsala, 1870; pp. 145-304: *den mäktige besvärjaren*, metrically translated.

II. Contributions dealing with the material treated in *El mágico prodigioso*, a number of which have to do with the relation of the play to the German *Faust*. So important are the well known standard works of the German scholars,¹ the Schlegels, von Schack, Zahn, Tieck, Klein, Lemcke, and Schmidt, dealing not only with Spanish literature and the drama in a general way but particularly with Romanticism and quite a number of aspects of the subject matter

¹ works of the German scholars: cf. p. lxxv, note 1; p. lxxviii, § XLII (end).

touched upon in the Introduction to the present text, that it has seemed entirely proper to call attention especially to them, and to include such of their works, not already noted, in the following list, which, in most cases, bear quite directly upon the material already discussed. The works of the German scholars treat more concretely the material of Calderón's *Mágico prodigioso* than do such more general works as those of Sismondi and Ticknor. Moreover there are a number of works that are germane, of a more or less biographical, critical and informative character, that cannot fail to be helpful either to the student making a specialty of the study of Calderón and his plays, or to the student making a more general survey of the Golden Age of Spanish literature.

Dutch:

PUTMAN, J. J. *Studiën over Calderón en zijne geschriften*, Utrecht, 1880 (pp. 262-490: *De wonderbare toovenaar*).

VAN OOSTERZEE, J. J. *De Spaansche Faust, eene Christelijk-litterarische schets, Voorlezing in een letterkundigen kring*. (From the Review: *Stemmen voor waarheid en vrede* vom J. 1877, later reprinted in *Verspreide Geschriften*, I. *Christelijke litterarische opstellen*).

English:

ALPERN, HYMEN, edition of Guillén de Castro y Bellvis *La tragedia por los celos*, edited after a XVII century *suelta* with an introduction, variants, and notes. Paris, Champion, 1926. Mentioned here because of the valuable bibliography containing some two hundred entries in regard to much of the material treated in the present Introduction to *El mágico*.

BUCHANAN, MILTON A. Edition of Mira de Mescua's

El esclavo del demonio, Baltimore, 1905; see, especially, the Introduction.

FORD, J. D. M. *Main Currents of Spanish Literature*. New York, 1919; "The Culmination of the Dramatic Movement" (pp. 156-169).

FORSTER, JOSEPH. *Some French and Spanish Men of Genius*. London, 1891 (Calderón, pp. 311-330; translation in verse of the Justina love passage, pp. 325-328).

HASSELL, ELIZABETH J. *Calderón*, Philadelphia, 1879, Edinburgh, 1905, also London; in *Foreign Classics for English Readers*, edited by Mrs. M. W. W. Oliphant; (see cap. VI, pp. 91-110).

KELLEY, FITZMAURICE JAMES. *Chapters on Spanish Literature*, London, 1908 (Calderón: Cap. VIII, pp. 184-209; for comment on the German writers, see pp. 194-6).

Idem. *A new History of Spanish Literature*, London, 1926 (see *Calderón* in the Index).

LEWES, G. H. *The Spanish Drama*, London, 1846. *El Mágico prodigioso* (cap. VIII, pp. 187-198: a number of passages are metrically translated, including the Justina love passage. The estimate of the *Mágico* and of *Faust*, the few similarities and the many differences, the motives of Cyprian and of *Faust*, all this is briefly and effectively presented. Nevertheless parts of the work (e.g. pp. 169-254), in the opinion of some critics, hardly estimate with any considerable degree of correctness the subject of Calderón and the Spanish drama (cf. Günthner, pp. 194-196 (*opus cit.*, p. cxi), who comments thus on the German writers: "The rhetoric of the Schlegels, Tieck, and others was most effective at the time").

MADARIAGA, SALVADOR DE. *Shelley, Calderón and other*

Essays on English and Spanish Poetry, London and New York (1920) (pp. 3-48).

MARLOWE, CHRISTOPHER. *Dr. Faustus*, London, 1826, vol. II (cf. p. I, note I).

MONTGOMERY, J. *Calderón*, in the *Cabinet Cyclopedia*, conducted by D. LARDNER: "*Lives of the most eminent literary and scientific men of Italy, Spain, and Portugal*," vol. III; *Calderón*, pp. 278-287; (comment on the Justina love passage, pp. 285-286).

OWEN, JOHN. *The Five Great Skeptical Dramas of History*, London, 1896; *Faust*, pp. 171-275; *El mágico*, pp. 351-398. The other dramas treated are *Prometheus Vincit*, *Job*, and *Hamlet*.

TRENCH, R. C. *Calderón. His Life and Genius with Specimens of his Plays*, New York, 1856.

TRUMBULL, H. C. *The Blood Covenant*, Philadelphia, 1893.

WAXMAN, S. M. *Chapters on Magic in Spanish Literature*, New York and Paris, 1916 (separately printed from the *Revue hispanique*, t. XXXVIII; this monograph contains much of value bearing directly on the subject matter of the Introduction to the present text).

WILSON, HENRY SCHUTZ. *History and Criticism*, London, 1896; *Calderón and Goethe*; *El mágico prodigioso and Faust*, pp. 168-201; (conservative estimate and criticism).

French:

CHASLES, PHILARÈTE. *Études sur l'Espagne*, Paris (1847), Cap. VII, pp. 59-75; *le docteur Faust en Espagne*; *El mágico prodigioso*; (a résumé of the piece and prose translation of the conversation between Justina and a

demon called le Docteur. Caps. VII and VIII concern more particularly *El mágico* and *Faust*, pp. 59-80).

MAGNABEL, J. G. *Calderón et Goethe, ou le Faust et le Magicien prodigieux de Antonio Sánchez Moguel*, traduit en français, par J. G. M., Paris, 1883; prize essay; cf. p. xx, note 3, and see pp. cxii, cxv, *Fastenrath* and *Moguel*.

MOREL-FATIO, A. *La comédie espagnole du XVII^e siècle*, Paris, 1883. Calderón receives brief treatment: pp. 9, 13, 18, 19, 29.

German:

BREYMAN, H. W. *Calderón Studien. Die Calderón Literatur. Eine bibliographisch-kritische Übersicht*. Munich and Berlin, 1905 (an excellent piece of bibliographical work done with that thoroughness which characterizes German scholarship).

Idem. *Calderón auf dem deutschen Theater*: Beilage zu *Allg. Zeitung*. 1904, No. 83, 14 April.

CARRIERE, M. Calderón's *Wunderthätiger Magus* und Goethe's *Faust* (separat Abdruck aus Westermann's *Illustrierten deutschen Monatsheften*. Bd. XL, pp. 426-435, Braunschweig, 1876).

DOVER, EDMUND. *Die Calderón Literatur in Deutschland. Bibliographische Übersicht*, Leipzig, 1881.

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MOGUEL, SÁNCHEZ ANTONIO. *Memoria acerca de El mágico prodigioso de Calderón y en especial sobre las relaciones de este drama con el Fausto de Goethe*, obra que obtuvo el premio en el Certamen abierto por la Real Academia de la Historia, Madrid, 1881; one of the very important contributions dealing with the entire subject matter treated by Calderón; translated into French, by J. G. Magnabel, Paris, 1883; into German, by Johannes Fastenrath, Leipzig (1882); see these translators in their respective places in this bibliographical list of writers.

MUNTADAS, JUAN FEDERICO. *Discursos sobre Shakspeare y Calderón*, Madrid, 1849.

LII. *Versification*. The verse forms found in the play are the following:

- Act I. 1- 526....romances
 527- 586....décima
 587- 776....romance
 777- 886....décima
 887-1032....romance
- Act II. 1- 168....redondilla
 169- 214....silva
 215- 262....redondilla
 263- 386....romance
 387- 446....silva
 447- 550....redondilla
 551- 810....romance
 811- 830....redondilla
 831- 890....décima
 891-1058....romance

Act III. 1- 162 silva

163- 173 lyricstrophe (aa . . bccbbdd . .aa)

174- 431 quintilla

432- 733 romance

734- 833 redondilla

834-1117 romance

A cursory examination of the verse forms just given as regards their frequency in the play show that the *romances*, or *versos de romance*, make up nearly two thirds of the entire number of verses (3208). In the first act, 860 of the verses, or five sixths of the whole number (1032) are *romances*. In the second act, 549 of the verses, a little more than half of the total number (1059) are *romances*. In the third act, 584 of the verses, a little more than half of the entire number (1117) are *romances*. The *romance* is in fact the most characteristic and popular of the many meters used in Spanish poetry, particularly that dealing with heroic, legendary or traditional material such as found in the old *romances*; and also for expository purposes, as in the opening scene of *El mágico*. Ordinarily each verse counts eight syllables (cf. Act I, the first verses of the play), the number of verses of the *romance* being indefinite, and in the old *romances*, there was no division into stanzas. Assonance (an imperfect rhyme, in which the consonants are ignored, and the vowels alone count) takes place in the last two syllables of the even verses, i.e. the second, fourth, sixth, etc., where the stress also must fall. The two essential elements of Spanish verse are (1) a determined number of syllables in the line; (2) a rhythmical distribution of the accent

(save that one verse accent suffices in lines less than 11 syllables long; two or three suffice in longer lines); two additional elements that are usually present are (1) the caesural pause, (2) rime. The poet is guided by the number of syllables required by the verses, for there are no feet in Spanish poetry (other than in an *arte mayor* verse which consists of four feet:

$$\begin{array}{cccc|cccc|cccc} \text{I} & & & & 2 & & & & 3 & & & & 4 & & & \\ x & i & x & & x & i & x & & x & i & x & & x & i & x & \end{array}$$

In the *romance*, the odd lines are blank or free verses, — that is, do not rime at all. Since each final word is treated as having one syllable after its tonic accent, lines of seven actual syllables ending in a *palabra aguda* (word accented on the last syllable) and of nine actual syllables ending in a *palabra esdrújula* (a word accented on the antepenult) are treated as lines of eight metrical syllables. Likewise a Spanish six-syllable verse will actually have verses of five, six or seven syllables, with the final fixed accent always on the fifth; a Spanish eleven-syllable verse will have verses of ten, eleven, or twelve syllables, with the final fixed accent on the tenth.

The following eight verses of the opening scene of the play will serve in a measure to illustrate what is said of the structure of the *romance*, with assonance a—a of the even verses, and the odd verses left blank:

- | | |
|---|-------------------------------|
| $\begin{array}{ccccccc} \text{I} & & 2 & 3 & 4 & 5 & 6 & 7 \\ 1. & \text{En, la amena soledad} \end{array}$ | verso agudo, eight syllables. |
| $\begin{array}{ccccccc} \text{I} & 2 & & 3 & 4 & 5 & 6 & 7 \\ 2. & \text{De aquesta apacible estancia} \end{array}$ | verso llano, eight syllables. |
| $\begin{array}{ccccccc} \text{I} & 2 & 3 & 4 & & 5 & 6 & 7 \\ 3. & \text{Bellísimo laberinto} \end{array}$ | verso llano, eight syllables. |

- | | | |
|----|------------------------------|---------------------------------------|
| | 1 2 3 4 5 6 7 | |
| 4. | De flores, rosas y plantas | <i>verso llano</i> , eight syllables. |
| | 1 2 3 4 5 6 7 | |
| 5. | Podéis dejarme, dejando | <i>verso llano</i> , eight syllables. |
| | 1 2 3 4 5 6 7 | |
| 6. | Connigo (que ellos me bastan | <i>verso llano</i> , eight syllables. |
| | 1 2 3 4 5 6 7 | |
| 7. | Por compañía) los libros | <i>verso llano</i> , eight syllables. |
| | 1 2 3 4 5 6 7 | |
| 8. | Que os mandé sacar de casa | <i>verso llano</i> , eight syllables. |

The *verso llano* (verse terminating in a word that ends in an unaccented syllable) is taken as the standard, and the syllables are counted back from the last unaccented syllable of the verse. There is a fixed accent, and the verse may or may not have a final accented syllable; if it does have a final accented syllable, it is a *verso agudo*, as in the final line of the play. If it does not have a final accented syllable, then it is a *verso llano*, examples of which are verses two to eight. In such cases, this *verso llano* is taken as the standard type of octo syllabic meter having, as shown in the verses cited, a final seventh accented syllable. This accented syllable may have after it one or two unaccented syllables. Therefore, the verse may have actually seven syllables (*verso agudo*), eight syllables (*verso llano*) or nine syllables (*verso esdrújulo*).

The distribution of vowels in counting syllables of Spanish verse is governed by the principles involved in *syneresis*, *dieresis*, *synalepha*, and *hiatus*. By *syneresis* two or even three adjacent vowels usually count as one syllable in syllabication: *estancia* (v. 2) and *Podéis* (v. 5) illustrate this principle in the case of two adjacent vowels;

and *quiero* in v. 19; *Pasar estudiante quiero*, in the case of three. *Dieresis* is the opposite of *syneresis*, and instead of uniting, disunites two vowels that form a diphthong;

1 2 3 4 5 6 7

¿De dónde, di, Cipriano, . . . (Act I, v. 335). The two dots over the *i* constitute *dieresis*, or the forming of an extra syllable. *Synalepha*, between two words in the same verse, corresponds to *syneresis* within a word. The final vowel or diphthong of one word in the verse usually unites with the initial vowel of the following word to form one syllable: *De aquesta* and *apacible estancia* (v. 2): *que ellos* (v. 6); *que os* (v. 8), are examples of this phenomenon so common not only in Spanish poetry but in familiar speech. Only the most stressed or most important vowel of the two, or of the group, retains its original sound or syllabic value. If the vowels are identical as in: *En la amena soledad* (v. 1) the result may be contraction and not *synalepha*.

Hiatus. Just as *dieresis* within a word separates contiguous vowels, just so *hiatus* between words separates contiguous vowels which might be expected to unite as one syllable: *Puesto que ni/él ni/yo fuimos* (II. 679). *Hiatus* may occur when the first vowel is weak and unstressed, or when as, in this example, the initial vowel of the following word is strongly accented. Next to the *romance*, in number of verses in *El mágico*, comes the *redondilla* (286 verses in the play) which, indeed, next to the *romance* is the most popular and characteristic of all the Spanish meters. The scenes in which it occurs in the play are the liveliest and the conversation most rapid, as in the scenes in which the servants have the

principal part (II. 1-168); the animated scene, in which the devil takes a hand, between Justina and Lelio (II. 447-550), etc. The *redondilla*, as shown in the play, consists of a quatrain of four eight-syllable verses in which the first line stands in consonantal rime with the fourth, and the second with the third, the scheme being: a b b a, c d d c, etc. Then come the *silva* with 267 verses, and the *quintilla* with 257. The *silva* is used twice in Act II, (169-214) and (387-446), and once in Act III (1-162). In the first instance in Act II, where Cyprian soliloquizes on the storm and shipwreck, and in the soliloquy which begins Act III, and which Cyprian continues, in the form of an explanation, when the devil makes his appearance, the impression on the reader is somewhat like that produced by a monologue that contains strong emotion. In the verses (Act II, 387-446), the strong emotion on the part of Cyprian and the devil is present and on the part of Moscón and Clarín amounts to fear. In this respect the *silva* differentiates itself from the *romance* and the *redondilla*, from which also in verse structure it differs essentially. The *silva* in the *Mágico* consists of verses of seven and eleven syllables alternating; each verse is made to rime, the rime being feminine. Verses of these lengths are not native Spanish meters, but, at a rather early date, were introduced from Italy.

The *quintilla* occurs but once in the play (Act III. 174-431) in the memorable Justina love passage, expressing, so beautifully and so effectively, conflicting emotions. In this *quintilla*, as in the *silva*, the deepest emotion is expressed, the only distinction being possibly that in the former, particularly in the Justina love passage, the

emotion is of a more pathetic and lyrical character, while the strain of the action is less great. The verse structure of the *quintilla* is quite different from that of the *silva*. It consists of a combination of five verses of seven or eight syllables that have but two rhymes, of which one occurs three times and the other twice. It is eminently well adopted to the pathetic character of the passage in which Calderón uses it, and the effect is most pleasing. The rhymes may be either masculine or feminine and varied as the poet wills, provided three verses do not rhyme successively. The possible combinations are a b a b a, aa bb a, a b b a a, a b a b b, a a b a b, a b a a b, of which the two first recur most frequently in the verses of the passage in the play. The *décima* or (*espinela*) occurs three times in the play, making in all 127 verses: Act I (527-586); 777-886; Act II (831-890). It may be considered as two *quintillas* consisting of ten eight-syllable verses. The scheme here used by Calderón is: a b b a a c c d d c, the second quintilla having always the fixed rime scheme c c d d c. It is used in the first instance (Act I, 527-586) in a conversation of a serious character between Justina and Lysander regarding the birth of the former; in the second instance (Act I, 777-886), it is used in an argumentative discussion between Cyprian, who proposes marriage, and Justina, who rejects the proposal, followed by a sprightly conversation in which it is also used between Livia, Moscón and Clarín; thirdly in a remarkably fine passage — Gongoresque, to be sure, but notwithstanding most effective and charming — in which Cyprian describes Justina's charms. From the foregoing it would seem that the *décima* is favored

by Calderón in passages of a lyrical character in which the dominant note is that of pathos and intense feeling.

For students who desire to get a more adequate idea of this most interesting but rather complicated subject of Spanish versification, the following brief bibliography is appended.

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FORD, J. D. M. *Spanish Anthology*, Boston, 1901, 1917 (pp. xxi-xlvi).

HANSEN, F. *Notas a la prosodia castellana*, Santiago de Chile, 1900, in the *Anales de la Universidad*.

HEIBERG, J. L. *De poëseos dramaticae genere hispanico et praesertim de Pedro Calderone de la Barca, principe dramaticorum*, Hafniae, 1817, 8°. Of this work, Morel-Fatio remarks (*opus cit.*, p. lvi, note 2), « Sur la répartition des rythmes dans le théâtre de Calderón, on peut consulter utilement, malgré sa date ancienne, la dissertation de J. L. Heiberg. »

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KRENKEL, MAX. *La vida es sueño*, Leipzig, 1881 (pp. 282-288).

MOREL-FATIO, A. *El mágico prodigioso*, Heilbronn, 1887. *Introduction* (pp. 1-lix).

STENGEL, E. *Romanische Verslehre*, in Gröber's *Grundriss der romanischen Philologie*, Vol. II, part I, Strassburg, 1893.

Possibly students may find for their purpose sufficient data in the text-books of Ford and of Hills and Morley, which have the advantage of being rather more readily available than the others noted in the above list.

The student will find on pp. 1-lix of the Morel-Fatio edition of the play a somewhat detailed analysis of the verse forms found in the original manuscript of the Duke of Osuna, going to show that the versification of the drama, as there presented, is not complicated, for the poet has only made use of the three kinds of verse, the verse containing seven syllables, the eight-syllable verse and the verse of eleven syllables. The strophes, precisely as in the *Editio princeps*, are the *romance*, the *redondilla*, the *quintilla*, the *décima*, and the *silva* in verses of eleven and of seven syllables, and the lyrical strophe mentioned above. The student, therefore, has at his command unusually applicable data for the study of the verse forms of the play.

JAMES GEDDES.

Nantucket, Massachusetts.

March, 1929.

EL MÁGICO PRODIGIOSO

COMPUESTO
POR
DON PEDRO CALDERÓN DE LA BARCA
PARA
LA VILLA DE YEPES EN LAS FIESTAS DEL
SMO. SACRAMENTO
AÑO DE 1637

PERSONAS

CIPRIANO, galán primero

DEMONIO

LELIO, galán segundo

FLORO, tercero

MOSCÓN }
CLARÍN } graciosos

EL GOBERNADOR DE ANTIOQUÍA

LISANDRO, viejo

JUSTINA, dama

LIVIA, criada

FABIO, criado

PRIMERA JORNADA

ESCENA I

BOSQUE CERCANO A ANTIOQUÍA

CIPRIANO, *vestido de estudiante*; CLARÍN y MOSCÓN,
de gorriones, con unos libros.

CIPRIANO: En la amena soledad
De aquesta apacible estancia,
Bellísimo laberinto
De flores, rosas y plantas,
Podéis dejarme, dejando 5
Conmigo (que ellos me bastan
Por compañía) los libros
Que os mandé sacar de casa;
Que yo, en tanto que Antioquía
Celebra con fiestas tantas 10
La fábrica de ese templo
Que hoy a Jupiter consagra,
Y su traslación, llevando
Públicamente su estatua
Adonde con más decoro 15
Y honor esté colocada;
Huyendo del gran bullicio
Que hay en sus calles y plazas,
Pasar estudiando quiero
La edad que al día le falta. 20
Idos los dos a Antioquía,
Gozad de sus fiestas varias,

Y volved por mí a este sitio
Cuando el sol cayendo vaya
A sepultarse en las ondas, 25
Que entre oscuras nubes pardas
Al gran cadáver de oro
Son monumentos de plata.
Allí me hallaréis.

CLARÍN: No puedo,
Aunque tengo mucha gana 30
De ver las fiestas, dejar
De decir, antes que vaya
A verlas, señor, siquiera
Cuatro o cinco mil palabras.
¿Es posible que en un día 35
De tanto gusto, de tanta
Festividad y concurso,
Con cuatro libros te salgas
Al campo solo, volviendo
A su aplauso las espaldas? 40

MOSCÓN:
Hace mi señor muy bien;
Que no hay cosa más cansada
Que un día de procesión
Entre cofrades y danzas.
Y en fin . . .

CLARÍN: En fin y en principio 45
Viviendo con arte y maña,
Eres un temporalazo
Lisonjero, pues alabas
Lo que hace, y nunca dices
Lo que sientes.

MOSCÓN: Tú te engañas,
 Que es el mentís más cortés
 Que se dice cara a cara;
 Y yo digo lo que siento. 50

CIPRIANO: Ya basta, Moscón, ya basta,
 Clarín. ¡Que siempre los dos
 Habéis con vuestra ignorancia
 De estar porfiando, y tomando
 Uno de otro la contraria!
 Idos de aquí, y, como digo,
 Volved aquí cuando caiga
 La noche, envolviendo en sombras
 Esta fábrica gallarda
 Del universo. 55 60

MOSCÓN: ¿Qué va,
 Que aunque defendido hayas
 Que es bueno no ver las fiestas,
 Que vas a verlas? 65

CLARÍN Es clara
 Consecuencia: nadie hace
 Lo que aconseja que hagan
 Los otros.

MOSCÓN (*A parte*): Por ver a Livia,
 Vestirme quisiera de alas (*Vase.*) 70

CLARÍN (*A parte*): Aunque, si digo verdad,
 Livia es la que me arrebató
 Los sentidos. Pues ya tienes
 Más de la mitad andada
 Del camino; llega, *Livia*,
 Al *na*, y sé, Livia, *liviana*. (*Vase.*) 75

ESCENA II

CIPRIANO

Ya estoy solo, ya podré,
 Si tanto mi ingenio alcanza,
 Estudiar esta cuestión
 Que me trae suspensa el alma, 80
 Desde que en Plinio leí
 Con ponderosas palabras
 La definición de Dios;
 Porque mi ingenio no halla
 Este Dios en quien convengan 85
 Misterios ni señas tantas.
 Esta verdad escondida
 He de apurar. (*Pónese a leer.*)

ESCENA III

EL DEMONIO, *vestido de gala*.—CIPRIANO

DEMONIO (*A parte*): Aunque hagas
 Más discursos, Cipriano,
 No has de llegar a alcanzarla, 90
 Que yo te la esconderé.

CIPRIANO: Ruido siento entre estas ramas.
 ¿Quién va? ¿quién es?

DEMONIO: Caballero,
 Un forastero es, que anda
 En este monte perdido 95
 Desde toda esta mañana,
 Tanto que rendido ya

El caballo, en la esmeralda
 Que es tapete destos montes,
 A un tiempo pace y descansa. 100
 A Antioquía es mi camino
 A negocios de importancia;
 Y apartándome de toda
 La gente que me acompaña,
 Divertido en mis cuidados, 105
 Caudal que a ninguno falta,
 Perdí el camino y perdí
 Criados y camaradas.

CIPRIANO: Mucho me espanto de que
 Tan a vista de las altas 110
 Torres de Antioquía, así
 Perdido andéis. No hay de cuantas
 Veredas a aqueste monte
 O le linean o le pautan,
 Una que a dar en sus muros, 115
 Como en su centro, no vaya:
 Por cualquiera que toméis,
 Vais bien.

DEMONIO: Ésa es la ignorancia,
 A la vista de las ciencias,
 No saber aprovecharlas. 120
 Y supuesto que no es bien
 Que entre yo en ciudad extraña,
 Donde no soy conocido,
 Solo y preguntando, hasta
 Que la noche venza al día, 125
 Aquí estaré lo que falta;
 Que en el traje y en los libros

Que os divierten y acompañan,
Juzgo que debéis de ser
Grande estudiante, y el alma 130
Esta inclinación me lleva
De los que en estudios tratan. (*Siéntase.*)

CIPRIANO: ¿Habéis estudiado?

DEMONIO: No;
Pero sé lo que me basta
Para no ser ignorante. 135

CIPRIANO: Pues ¿qué ciencias sabéis?

DEMONIO: Hartas.

CIPRIANO: Aun estudiándose una
Mucho tiempo, no se alcanza,
¿Y vos (¡grande vanidad!)
Sin estudiar sabéis tantas? 140

DEMONIO: Sí, que de una patria soy
Donde las ciencias más altas
Sin estudiarse se saben.

CIPRIANO: ¡Oh quién fuera de esa patria!
Que acá mientras más se estudia,
Más se ignora. 145

DEMONIO: Verdad tanta
Es ésta, que sin estudios
Tuve tan grande arrogancia
Que a la cátedra de prima
Me opuse, y pensé llevarla, 150
Porque tuve muchos votos;
Y aunque la perdí, me basta
Haberlo intentado; que hay
Pérdidas con alabanza.
Si no lo queréis creer, 155

Decid qué estudiáis, y vaya
De argumento; que aunque no
Sé la opinión que os agrada,
Y ella sea la segura,
Yo tomaré la contraria.

160

CIPRIANO: Mucho me huelgo de que
A eso vuestro ingenio salga.
Un lugar de Plinio es
El que me trae con mil ansias
De entenderle, por saber
Quién es el Dios de quien habla.

165

DEMONIO: Ése es un lugar que dice
(Bien me acuerdo) estas palabras:
“Dios es una bondad suma,
Una esencia, una substancia,
Todo vista, todo manos.”

170

CIPRIANO: Es verdad.

DEMONIO: ¿Qué repugnancia
Halláis en esto?

CIPRIANO: No hallar
El Dios de quien Plinio trata;
Que si ha de ser bondad suma,
Aun a Júpiter le falta
Suma bondad, pues le vemos
Que es pecaminoso en tantas
Ocasiones: Dánae hable
Rendida, Europa robada.
Pues ¿cómo en suma bondad,
Cuyas acciones sagradas
Habían de ser divinas,
Cabén pasiones humanas?

175

180

DEMONIO: Ésas son falsas historias	185
En que las letras profanas	
Con los nombres de los dioses	
Entendieron disfrazada	
La moral filosofía.	
CIPRIANO: Esa respuesta no basta,	190
Pues el decoro de un Dios	
Debiera ser tal, que osadas	
No llegaran a su nombre	
Las culpas, aun siendo falsas.	
Y apurando más el caso,	195
Si suma bondad se llaman	
Los dioses, siempre es forzoso	
Que a querer lo mejor vayan;	
Pues ¿cómo unos quieren uno,	
Y otros otro? Esto se halla	200
En las dudosas respuestas	
Que suelen dar sus estatuas.	
Porque no digáis después	
Que alegué letras profanas,	
A dos ejércitos, dos	205
Ídolos una batalla	
Aseguraron, y el uno	
La perdió: ¿no es cosa clara	
La consecuencia de que	
Dos voluntades contrarias	210
No pueden a un mismo fin	
Ir? Luego yendo encontradas,	
Es fuerza, si la una es buena,	
Que la otra ha de ser mala.	
Mala voluntad en Dios,	215

Implica el imaginarla:
Luego no hay suma bondad
En ellos, si unión les falta.

DEMONIO: Niego la mayor, porque
Aquesas respuestas dadas 220
Así, convienen a fines
Que nuestro ingenio no alcanza.
Que es la providencia; y más
Debió importar la batalla
Al que la perdió el perderla, 225
Que al que la ganó el ganarla.

CIPRIANO: Concedo: pero debiera
Aquel Dios, pues que no engañan
Los dioses, no asegurar
La victoria; que bastaba 230
La pérdida permitirle
Allí, sin asegurarla.
Luego si Dios todo es vista,
Cualquiera Dios viera clara
Y distintamente el fin; 235
Y al verle, no asegurara
El que no había de ser: luego
Aunque sea deidad tanta,
Distinta en personas, debe
En la menor circunstancia 240
Ser una sola en esencia.

DEMONIO: Importó para esa causa
Mover así los afectos
Con su voz.

CIPRIANO: Cuando importara
El moverlos, genios hay, 245

Que buenos y malos llaman
Todos los doctos, que son
Unos espíritus que andan
Entre nosotros, dictando
Las obras buenas y malas, 250
Argumento que asegura
La inmortalidad del alma:
Y bien pudiera ese Dios,
Con ellos, sin que llegara
A mostrar que mentir sabe, 255
Mover afectos.

DEMONIO: Repara
En que esas contrariedades
No implican al ser las sacras
Deidades unas, supuesto
Que en las cosas de importancia 260
Nunca disonaron. Bien
En la fábrica gallarda
Del hombre se ve, pues fué
Sólo un concepto al obrarla.

CIPRIANO: Luego si uno solo fué 265
Ése tiene más ventaja
A los otros; y si son
Iguales, puesto que hallas
Que se pueden oponer
(Ésta no puedes negarla) 270
En algo; al hacer el hombre,
Cuando el uno lo intentara
Pudiera decir el otro:
“No quiero yo que se haga.”
Luego si Dios todo es manos, 275

Cuando el uno le criara,
 El otro le deshiciera.
 Pues eran manos entrambas
 Iguales en el poder,
 Desiguales en la instancia, 280
 ¿Quién venciera destos dos?

DEMONIO: Sobre imposibles y falsas
 Propositiones, no hay
 Argumento. Di, ¿qué sacas
 De eso?

CIPRIANO: Pensar que hay un Dios, 285
 Suma bondad, suma gracia,
 Todo vista, todo manos,
 Infalible, que no engaña,
 Superior, que no compite,
 Dios a quien ninguno iguala, 290
 Principio, al fin, sin principio,
 Una esencia, una substancia,
 Un poder y un querer solo;
 Y cuando como éste haya
 Una, dos o más personas, 295
 Una deidad soberana
 Ha de ser sola en esencia,
 Causa de todas las causas.

DEMONIO: ¿Cómo te puedo negar (*Levántase.*)
 Una evidencia tan clara? 300

CIPRIANO: ¿Tanto lo sentís?

DEMONIO: ¿Quién deja
 De sentir que otro le haga
 Competencia en el ingenio?
 Y aunque responder no falta,

Dejo de hacerlo, porque 305
Gente en este monte anda,
Y es hora de que prosiga
A la ciudad mi jornada.

CIPRIANO: Id en paz.

DEMONIO: Quedad en paz.
(*Aparte.* Pues tanto tu estudio alcanza, 310
Yo haré que el estudio olvides,
Suspendido en una rara
Beldad. Pues tengo licencia
De perseguir con mi rabia
A Justina, sacaré 315
De un efeto dos venganzas.) (*Vase.*)

CIPRIANO: No vi hombre tan notable.
Mas pues mis criados tardan,
Volver a repasar quiero
De tanta duda la causa. 320
(*Vuelve a leer, sin reparar en los que vienen.*)

ESCENA IV

LELIO, FLORO.—CIPRIANO

LELIO: No pasemos adelante;
Que estas peñas, estas ramas
Tan intrincadas, que al mismo
Sol le defienden la entrada,
Sólo pueden ser testigos 325
De nuestro duelo.

FLORO: La espada
Sacad; que aquí son las obras,
Si allá fueron las palabras.

LELIO: Ya sé que en el campo, muda
 La lengua, el acero habla 330
 Desta suerte. (Riñen.)

CIPRIANO: ¿Qué es aquesto?
 Lelio, tente; Floro, aparta,
 Que basta que esté yo en medio,
 Aunque esté en medio sin armas.

LELIÓ: ¿De dónde, di, Cipriano, 335
 A embarazar mi venganza
 Has salido?

FLORO: ¿Eres aborto
 Destos troncos y estas ramas?

ESCENA V

MOSCÓN, CLARÍN.—DICHOS

MOSCÓN: Corre, que con mi señor
 Han sido las cuchilladas. 340

CLARÍN: Para acercarme a esas cosas
 No suelo yo correr nada;
 Mas para apartarme, sí.

LOS DOS: Señor . . .

CIPRIANO: No habléis más palabra.—
 Pues ¿qué es esto? Dos amigos, 345
 Que por su sangre y su fama
 Hoy son de toda Antioquía
 Los ojos y la esperanza,
 Uno del Gobernador
 Hijo, y otro de la clara 350
 Familia de los Colaltos,
 ¿Así aventuran y arrastran

Dos vidas que pueden ser
De tanto honor a su patria?

LELIO: Cipriano, aunque el respeto 355

Que debo por muchas causas
A tu persona, este instante
Tiene suspensa mi espada,
No la tiene reducida
A la quietud de la vaina. 360

Tú sabes de ciencias más
Que de duelos, y no alcanzas
Que a dos nobles en el campo
No hay respeto que les haga
Amigos, pues sólo es medio 365
Morir uno en la demanda.

FLORO: Lo mismo te digo, y ruego
Que con tu gente te vayas,
Pues que riñendo nos dejas
Sin traición y sin ventaja. 370

CIPRIANO: Aunque os parece que ignoro
Por mi profesión las varias
Leyes del duelo que estudia
El valor y la arrogancia,
Os engañáis; que nací 375
Con obligaciones tantas
Como los dos, a saber
Qué es honor, y qué es infamia;
Y no el darme a los estudios
Mis alientos acobarda; 380
Que muchas veces se dieron
Las manos letras y armas.
Si el haber salido al campo

Es del reñir circunstancia,
 Con haber reñido ya 385
 Esa calumnia se salva.
 Y así, bien podéis decir
 Desta pendencia la causa;
 Que yo, si habiéndola oído,
 Reconociere al contarla 390
 Que alguno de los dos tiene
 Algo que se satisfaga,
 De dejaros a los dos
 Solos, os doy la palabra.

LELIO: Pues con esa condición 395
 De que, en sabiendo la causa,
 Nos has de dejar reñir,
 Yo me prefiero a contarla.
 Yo quiero a una dama bien,
 Y Floro quiere a esta dama: 400
 Mira tú ¡cómo podrás
 Convenirnos! pues no hay traza
 Con que dos nobles celosos
 Den a partido sus ansias.

FLORO: Yo quiero a esta dama, y quiero 405
 Que no se atreva a mirarla
 Ni aun el sol; y pues no hay
 Medio aquí, y que la palabra
 Nos has dado de dejarnos
 Reñir, a un lado te aparta. 410

CIPRIANO: Esperad, que hay que saber
 Más. Decidme, ¿es esta dama
 A la esperanza posible,
 O imposible a la esperanza?

- LELIO: Tan principal es, tan noble,
Que si el sol celos causara
A Floro, aun dél no podrá
Tenerlos con justa causa,
Porque presumo que el sol
Aun no se atreve a mirarla
415
- CIPRIANO: ¿Casaráste tú con ella?
- FLORO: Ahí está mi confianza.
- CIPRIANO: ¿Y tú?
- LELIO: ¡Pluguiera a los cielos
Que a tanta dicha llegara!
Que aunque es en extremo pobre,
La virtud por dote basta.
425
- CIPRIANO: Pues si a casaros con ella
Aspiráis los dos, ¿no es vana
Acción, culpable e indigna,
Querer antes disfamarla?
430
¿Qué dirá el mundo, si alguno
De los dos con ella casa,
Después de haber muerto al otro
Por ella? que aunque no haya
Ocasión para decillo,
Decillo sin ella basta.
435
No digo yo que os sufráis
El servirla y festejarla
A un tiempo, porque no quiero
Que de mí, partido salga
440
Tan cobarde; que el galán
Que de sus celos pasara
Primero la contingencia,
Pasará después la infamia;

Pero digo que sepáis
De cuál de los dos se agrada,
Y luego . . . 445

LELIO: Detente, espera;
Que es acción cobarde y baja
Ir a que la dama diga
A quién escoge la dama, 450
Pues ha de escogirme a mí
O a Floro. Si a mí, me agrava
Más el empeño en que estoy,
Pues es otro empeño que haya
Quien quiera a la que me quiere. 455
Si a Floro escoge, la saña
De que a otro quiera quien quiero,
Es mayor: luego excusada
Acción es que ella lo diga,
Pues con cualquier circunstancia 460
Hemos en apelación
De volver a las espadas:
El querido por su honor,
Y el otro por su venganza.

FLORO: Confieso que esa opinión 465
Recibida es y asentada,
Mas con las damas que amores
Elegir y dejar tratan;
Y así, hoy pedírsela intento
A su padre. Y pues me basta 470
Habiendo al campo salido,
Haber sacado la espada
Mayormente, cuando hay
Quien el reñir embaraza,

- Con satisfacción bastante 475
La vuelvo, Lelio, a la vaina.
- LELIO: En parte me ha convencido
Tu razón; y aunque apurarla
Pudiera, mas quiero hacerme
De su parte, o cierta o falsa. 480
Hoy la pediré a su padre.
- CIPRIANO: Supuesto que a questa dama
En que los dos la sirváis
Ella no aventura nada,
Pues que confesáis los dos 485
Su virtud y su constancia,
Decidme quién es; que yo,
Pues que tengo mano tanta
En la ciudad, por los dos
Quiero preferirme a hablarla, 490
Para que esté prevenida
Cuando a eso su padre vaya.
- LELIO: Dices bien.
- CIPRIANO: ¿Quién es?
- FLORO: Justina,
De Lisandro hija.
- CIPRIANO: Al nombrarla
He conocido cuán pocas 495
Fueron vuestras alabanzas,
Que es virtuosa y es noble.
Luego voy a visitarla.
- FLORO (*A parte*): El cielo en mi favor mueva
Su condición siempre ingrata. (*Vase.*) 500
- LELIO: Corone amor al nombrarme,
De laurel mis esperanzas. (*Vase.*)

CIPRIANO: ¡Oh quiera el cielo que estorbe
Escándalos y desgracias! (*Vase.*)

ESCENA VI

MOSCÓN, CLARÍN

CLARÍN: ¿Ha oído vuesa merced
Que nuestro amo va a la casa
De Justina? 505

MOSCÓN: Sí, señor.
¿Qué hay, que vaya o que no vaya?

CLARÍN: Hay que no tiene que hacer
Allá usarced.

MOSCÓN: ¿Por qué causa? 510

CLARÍN: Porque yo por Livia muero,
Que es de Justina criada,
Y no quiero que se atreva
Ni el mismo sol a mirarla.

MOSCÓN: Basta, que no he de reñir
En ningún tiempo por dama
Que ha de ser esposa mía. 515

CLARÍN: Aquesa opinión me agrada,
Y así es bien que diga ella
Quién la obliga, o quién la cansa. 520

MOSCÓN: Pues vamos allá los dos,
Y escoja.

CLARÍN: De buena gana,
Aunque ha de escogerte, temo.

MOSCÓN: ¿Ya tienes de eso confianza?

CLARÍN: Sí, que escogen lo peor
Siempre las Livias ingratas. (*Vanse.*) 525

ESCENA VII

SALA EN CASA DE LISANDRO.

JUSTINA, LISANDRO

- JUSTINA: No me puedo consolar
De haber hoy visto, señor,
El torpe, el común error
Con que todo ese lugar 530
Templo consagra y altar
A una imagen que no pudo
Ser deidad, pues que no dudo
Que al fin, si algún testimonio
Da de serlo, es el demonio, 535
Que da aliento a un bronce mudo.
- LISANDRO: No fueras, bella Justina,
Quien eres, si no lloraras,
Sintieras y lamentaras
Esa tragedia, esa ruina 540
Que la religión divina
De Cristo padece hoy.
- JUSTINA: Es cierto, pues al fin soy
Hija tuya, y no lo fuera,
Si llorando no estuviera 545
Ansias que mirando estoy.
- LISANDRO: ¡Ay, Justina! no ha nacido
De ser tú mi hija, no,
Que no soy tan feliz yo.
Mas ¡ay Dios! ¿Cómo he rompido 550
Secreto tan escondido?
Afecto del alma fué.

JUSTINA: ¿Qué dices, señor?

LISANDRO: No sé;

Confuso estoy y turbado.

JUSTINA: Muchas veces te he escuchado 555

Lo que agora te escuché,

Y nunca quise, señor,

A costa de un sufrimiento

Apurar tu sentimiento,

Ni examinar mi dolor; 560

Pero viendo que es error

Que de entenderte no acabe,

Aunque sea culpa grave,

Que partas, señor, te pido,

Tu secreto con mi oído, 565

Ya que en tu pecho no cabe.

LISANDRO: Justina, de un gran secreto

El efeto te callé,

La edad que tienes, porque

Siempre he temido el efeto; 570

Mas viéndote ya sujeto

Capaz de ver y advertir,

Y viéndome a mí que al ir

Con este báculo dando

En la tierra, voy llamando 575

A las puertas del morir,

No te tengo de dejar

Con esta ignorancia, no,

Porque no cumpliera yo

Mi obligación con callar: 580

Y así, atiende a mi pesar

Tu placer.

JUSTINA: Conmigo lucha

Un temor.

LISANDRO: Mi pena es mucha.

Pero esto es ley y razón.

JUSTINA: Señor, desta confusión 585

Me rescata.

LISANDRO: Pues escucha.

Yo soy, hermosa Justina,

Lisandro. . . . No de que empiece

Desde mi nombre te admires;

Que aunque ya sabes que es éste, 590

Por lo que se sigue al nombre

Es justo que te le acuerde,

Pues de mí no sabes más

Que mi nombre solamente.

Lisandro soy, natural 595

De aquella ciudad que en siete

Montes es hidra de piedra,

Pues siete cabezas tiene:

De aquélla que es silla hoy

Del romano imperio, albergue 600

Del cristiano; a serlo pues

Roma sólo lo merece.

En ella nací de humildes

Padres, si es que nombre adquieren

De humildes los que dejaron 605

Tantas virtudes por bienes.

Cristianos nacieron ambos,

Venturosos descendientes

De algunos que con su sangre

Rubricaron felizmente 610

Las fatigas de la vida	
Con los triunfos de la muerte.	
En la religión cristiana	
Crecí instruido, de suerte	
Que en su defensa daré	615
La vida una y muchas veces.	
Joven era, cuando a Roma	
Llegó encubierto el prudente	
Alejandro, papa nuestro,	
Que la apostólica sede	620
Gobernaba, sin tener	
Donde tenerla pudiese;	
Que como la tiranía	
De los gentiles crueles	
Su sed apaga con sangre	625
De la que a mártires vierte,	
Hoy la primitiva iglesia	
Ocultos sus hijos tiene;	
No porque el morir rehusan,	
No porque el martirio temen,	630
Sino porque de una vez	
No acabe el rigor rebelde	
Con todos, y destruida	
La Iglesia, en ella no quede	
Quien catequice al gentil,	635
Quien le predique y le enseñe.	
A Roma, pues, Alejandro	
Llegó; y yendo oculto a verle,	
Recibí su bendición,	
Y de su mano clemente	640
Todos los órdenes sacros,	

A cuya dignidad tiene
Envidia el ángel, pues sólo
El hombre serlo merece.
Mandóme Alejandro pues, 645
Que a Antioquía me partiese
A predicar de secreto
La ley de Cristo. Obediente,
Peregrinando a merced
De tantas diversas gentes, 650
A Antioquía vine; y cuando
Desde aquesos eminentes
Montes llegué a descubrir
Sus dorados chapiteles,
El sol me faltó, y llevando 655
Tras sí el día, por hacerme
Compañía, me dejó
A que le sustituyesen
Las estrellas, como en prendas
De que presto vendría a verme. 660
Con el sol perdí el camino,
Y vagando tristemente
En lo intricado del monte,
Me hallé en un oculto albergue,
Donde los trémulos rayos 665
De tanta antorcha viviente,
Aun no se dejaban ya
Ver, porque confusamente
Servían de nubes pardas
Las que fueron hojas verdes. 670
Aquí, dispuesto a esperar
Que otra vez el sol saliese,

Dando a la imaginación
 La jurisdicción que tiene,
 En las soledades, hice 675
 Mil discursos diferentes.
 Desta suerte, pues, estaba,
 Cuando, de un suspiro leve
 El eco mal informado,
 La mitad al dueño vuelve. 680
 Retraje al oído todos
 Mis sentidos juntamente,
 Y volví a oír más distinto
 Aquel aliento y más débil,
 Mudo idioma de los tristes, 685
 Pues con él solo se entienden.
 De mujer era el gemido,
 A cuyo aliento sucede
 La voz de un hombre, que a media
 Voz decía desta suerte: 690
 “Primer mancha de la sangre
 Más noble, a mis manos muere,
 Antes que a morir a manos
 De infames verdugos llegues.”
 La infeliz mujer decía 695
 En medias razones breves:
 “Duélete tú de tu sangre,
 Ya que de mí no te dueles.”
 Llegar pretendí yo entonces
 A estorbar rigor tan fuerte; 700
 Mas no pude, porque al punto
 Las voces se desvanecen,
 Y vi al hombre en un caballo,

Que entre los troncos se pierde.
Imán fué de mi piedad 705
La voz, que ya balbuciente
Y desmayada decía,
Gimiendo y llorando a veces:
“Mártir muero, pues que muero
Por cristiana e inocente;” 710
Y siguiendo de la voz
El norte, en espacio breve
Llegué donde una mujer,
Que apenas dejaba verse,
Estaba a brazo partido 715
Luchando ya con la muerte.
Apenas me sintió, cuando
Dijo, esforzándose: “Vuelve,
Sangriento homicida mío,
Ni aun este instante me dejes 720
De vida.—No soy (le dije)
Sino quien acaso viene,
Quizá del cielo guiado,
A valeros en tan fuerte
Ocasión.—Ya que imposible 725
Es (dijo) el favor que ofrece
Vuestra piedad a mi vida
Pues que por puntos fallece,
Lógrese en esa infelice,
En quien hoy el cielo quiere. 730
Naciendo de mi supulcro,
Que mis desdichas herede.”
Y espirando, vi . . .

ESCENA VIII

LIVIA.—JUSTINA, LISANDRO

LIVIA: Señor,

El mercader a quien debes

Aquel dinero, a buscarte

735

Ahí con la justicia viene.

Que no estás en casa, dije:

Por esotra puerta, vete.

JUSTINA: ¡Cuánto siento que a estorbarte

En aquesta ocasió llegue,

740

Que estaba a tu relación

Vida, alma y razón pendientes!

Mas vete agora, señor:

La justicia no te encuentre.

LISANDRO: ¡Ay de mí! ¡qué de desaires

745

La necesidad padece! (Vase.)

JUSTINA: Sin duda entran hasta aquí,

Porque siento afuera gente.

(Salen CIPRIANO, CLARÍN Y MOSCÓN.)

LIVIA: No son ellos, Cipriano

Es.

JUSTINA: Pues ¿qué es lo que pretende

750

Cipriano aquí?

ESCENA IX

CIPRIANO, CLARÍN, MOSCÓN.—JUSTINA, LIVIA

CIPRIANO: Serviros,

Oh señora, solamente.

Viendo salir la justicia

De vuestra casa, se atreve

A entrar aquí mi amistad, 755

Por la que a Lisandro debe,

A sólo saber (*A parte:* ¡Turbado

Estoy!) si acaso (*A parte:* ¡Qué fuerte

Hielo discurre mis venas!)

En algo serviros puede 760

Mi deseo. (*A parte:* ¡Qué mal dije!

Que no es hielo, fuego es éste.)

JUSTINA: Guárdeos el cielo mil años;

Que en mayores intereses

Habéis de honrar a mi padre 765

Con vuestros favores.

CIPRIANO: Siempre

Estaré para serviros.

(*A parte:* ¿Qué me turba y enmudece?)

JUSTINA: Él agora no está en casa.

CIPRIANO: Luego bien, señora, puede 770

Mi voz decir la ocasión

Que aquí me trae, claramente;

Que no es la que habéis oído,

Sola la que a entrar me mueve

A veros.

JUSTINA: Pues ¿qué mandáis? 775

CIPRIANO: Que me oigáis. Yo seré breve.

Hermosísima Justina,

En quien hoy ostenta ufana

La naturaleza humana

Tantas señas de divina: 780

Vuestra quietud determina

Hallar mi deseo este día;

Pero ved que es tiranía,

Como el efeto lo muestra,
 Que os dé yo la quietud vuestra, 785
 Y vos me quitéis la mía.
 Lelio, de su amor movido
 (¡No vi amor más disculpado!),
 Floro, de su amor llevado,
 (¡No vi error más permitido!) 790
 El uno y otro han querido
 Por vos matarse los dos:
 Por vos lo he estorbado, (¡ay Dios!)
 Pero ved que es error fuerte
 Que yo quite a otros la muerte, 795
 Para que me la deis vos.
 Por excusar el que hubiera
 Escándalo en el lugar,
 De su parte os vengo a hablar
 (¡Oh nunca a hablaros viniera!) 800
 Porque vuestra elección fuera
 Arbitro de sus recelos,
 Y juez de sus desvelos;
 Pero ved que es gran rigor
 Que yo componga su amor, 805
 Y vos dispongáis mis celos.
 Hablaros pues ofrecí,
 Señora, para que vos
 Escogierais de los dos
 Cuál queréis (¡infeliz fuí!) 810
 Que a vuestro padre (¡ay de mí!)
 Os pida. Aquesto pretendo;
 Pero ved (¡estoy muriendo!),
 Que es injusto (¡estoy temblando!)

Que esté por ellos hablando, 815
Y que esté por mí sintiendo.

JUSTINA: De tal manera he extrañado
Vuestra vil proposición,
Que el discurso y la razón
En un punto me han faltado. 820
Ni a Floro ocasión he dado
Ni a Lelio, para que así
Vos os atreváis aquí:
Y bien pudiérades vos
Escarmentar en los dos 825
Del rigor que vive en mí.

CIPRIANO: Si yo, por haber querido
Vos a alguno, pretendiera
Vuestro favor, mi amor fuera
Necio, infame y mal nacido. 830
Antes por haber vos sido
Firme roca a tantos mares,
Os quiero, y en los pesares
No escarmiento de los dos;
Que yo no quiero que vos 835
Me queráis por ejemplares.
¿Qué diré a Lelio?

JUSTINA: Que crea
Los costosos desengaños
De un amor de tantos años.

CIPRIANO: ¿Y a Floro?

JUSTINA: Que no me vea. 840

CIPRIANO: ¿Y a mí?

JUSTINA: Que osado no sea
Vuestro amor.

CIPRIANO: ¿Cómo, si es dios?

JUSTINA: ¿Será más dios para vos,
 Que para los dos ha sido?

CIPRIANO: Sí.

JUSTINA: Pues ya yo he respondido 845
 A Lelio, a Floro, y a vos.

(Vase, y también CIPRIANO.,

ESCENA X

CLARÍN, MOSCÓN, LIVIA

CLARÍN: Señora Livia.

MOSCÓN: Señora
 Livia.

CLARÍN: Aquí estamos los dos.

LIVIA: Pues ¿qué queréis vos? Y vos
 ¿Qué queréis?

CLARÍN: Que usted agora, 850
 Por si por dicha lo ignora,
 Sepa que bien la queremos.
 Para matarnos nos vemos;
 Pero atentos a no dar
 Escándalo en el lugar, 855
 Que uno escoja pretendemos.

LIVIA: Es tan grande el sentimiento
 De que así me hayáis hablado,
 Que mi dolor me ha dejado
 Sin razón ni entendimiento. 860
 ¡Que uno escoja! ¿Hay sufrimiento
 En lance tan impo-tuno?

- ¿ Uno yo! ¿Pues oportuno
No es para tener (¡ay Dios!)
Este ingenio a un tiempo dos, 865
Que queréis que escoja uno?
- CLARÍN: ¿Dos a un tiempo, cómo quieres?
¿No te embarazarán los dos?
- LIVIA: No, que de dos en dos los
Digerimos las mujeres. 870
- MOSCÓN: ¿De qué suerte te prefieres
A eso?
- LIVIA: ¡Qué necia porfía!
Queriéndoos la lealtad mía. . . .
- MOSCÓN: ¿Cómo?
- LIVIA: *Alternative.*
- CLARÍN: Pues
¿Qué es *alternative*?
- LIVIA: Es 875
Querer a cada uno un día. (*Vase.*)
- MOSCÓN: Pues yo escojo este primero.
- CLARÍN: Mayor será el de mañana:
Yo le doy de buena gana.
- MOSCÓN: Livia, en fin, por quien yo muero, 880
Hoy me quiere, y hoy la quiero.
Bien es que tal dicha goce.
- CLARÍN: Oye usted, ya me conoce.
- MOSCÓN: ¿Por qué lo dice? Concluya.
- CLARÍN: Porque sepa que no es suya, 885
En dando que den las doce. (*Vanse.*)

ESCENA XI

CALLE

FLORO Y LELIO, *vestidos de noche, cada uno por su parte.*

LELIO (*Aparte*): Apenas la oscura noche
 Extendió su manto negro,
 Cuando yo a adorar la esfera
 De aquestos umbrales vengo; 890
 Que aunque hoy por Cipriano
 Tengo suspenso el acero,
 No el afecto; que no pueden
 Suspenderse los afectos.

FLORO (*Aparte*): Aquí me ha de hallar el alba. 895
 Que en otra parte violento
 Estoy, porque en fin, en otra
 Estoy fuera de mi centro.
 ¡Quiera amor que llegue el día
 Y la respuesta que espero 900
 Con Cipriano, tocando
 O la ventura o el riesgo!

LELIO (*Aparte*): Ruido en aquella ventana
 He sentido.

FLORO (*Aparte*): Ruido han hecho
 En aquel balcón. (*Sale el udemonio
 al balcón rebozado.*)

Dejando esta confusión

A sus ojos.

(*Húndese, y quedan frente a frente FLORO y LELIO.*)

ESCENA XIII

FLORO, LELIO

LELIO: Caballero,

Quien quiera que seáis, a mí

Me ha importado conoceros;

930

Y a todo trance restado

Con esta demanda vengo.

Decid quién sois.

FLORO: Si os obliga

A tan valiente despecho

Saber en quién ha caído

935

Vuestro amoroso secreto,

Más que el conocerme a vos,

Me importa a mí el conoceros;

Que en vos es curiosidad,

Y en mí es más, porque son celos.

940

¡Vive Dios, que he de saber

Quién es de la casa dueño,

Y quién a estas horas gana,

Por ese balcón saliendo,

Lo que yo pierdo llorando

945

A estas rejas!

LELIO: ¡Bueno es eso,

Querer deslumbrar agora

La luz de mis sentimientos,

Atribuyéndome a mí
Delito que sólo es vuestro! 950
Quién sois tengo de saber,
Y dar muerte a quien me ha muerto
De celos, saliendo agora
Por ese balcón.

FLORO: ¡Qué necio
Recato, encubrirse, cuando 955
Está el amor descubierto!

LELIO: En vano la lengua apura
Lo que mejor el acero
Hará.

FLORO: Con él os respondo. (*Riñen los dos.*)

LELIO: Quién ha sido, saber tengo, 960
Hoy el admitido amante
De Justina.

FLORO: Ése es mi intento,
Moriré o sabré quién sois.

ESCENA XIV

CIPRIANO, MOSCÓN, CLARÍN.—FLORO, LELIO

CIPRIANO: Caballeros, deteneos,
Si a aquesto puede obligaros 965
Haber llegado a este tiempo.

FLORO: Nada me puede obligar
A que deje el fin que intento.

CIPRIANO: ¿Floro?

FLORO: Sí, que con la espada
En la mano, nunca niego 970
Mi nombre.

CIPRIANO: A tu lado estoy,
Muera quien te ofende.

LELIO: Menos
Que temer me daréis todos,
Que él me daba solo.

CIPRIANO: ¿Lelio?

LELIO: Sí.

CIPRIANO: Ya no estoy a tu lado, (*A Floro.*) 975
 Porque es fuerza estar en medio.
 ¿Qué es esto? ¡En un día dos veces
 He de hallarme a componeros!

LELIO: Ésta la última será,
 Porque ya estamos compuestos; 980
 Que con haber conocido
 Quién es de Justina dueño,
 No le queda a mi esperanza,
 Ni aun el menor pensamiento.
 Si no has hablado a Justina, 985
 Que no la hables te ruego
 De parte de mis agravios
 Y mis desdichas, habiendo
 Visto que Floro merece
 Sus favores en secreto. 990
 Dese balcón ha bajado
 De lograr el bien que pierdo;
 Y no es mi amor tan infame,
 Que haya de querer, atento
 A celos averiguados, 995
 Con desengaños tan ciertos. (*Vase.*)

FLORO: Espera.

ESCENA XV

CIPRIANO, FLORO, MOSCÓN, CLARÍN

- CIPRIANO: No has de seguirle,
(*Aparte*: De haberle oído estoy muerto);
Que si él es el que ha perdido
Lo que has ganado, y dispuesto 1000
A olvidar está, no es bien
Apurar su sufrimiento.
- FLORO: Tú y él apuráis el mío
Con estas cosas a un tiempo;
Y así, a Justina no hables 1005
Por mí; que aunque yo pretendo
A costa de mis agravios
Vengarme de sus desprecios,
Ya la esperanza de ser
Suyo cesó, porque creo 1010
Que no es noble el que porfía
Sobre averiguados celos. (*Vase.*)

ESCENA XVI

CIPRIANO, MOSCÓN, CLARÍN

- CIPRIANO (*Aparte*: ¿Qué es esto, cielos? ¿qué escucho?
¿El uno del otro a un tiempo
Unos mismos celos tienen 1015
Y yo de uno y otro los tengo?
Los dos sin duda padecen
Algún engaño, y yo tengo
Que agradecerle, pues ya

Los dos desisten en esto	1020
De su pretensión. Desdichas,	
Aunque haya sido consuelo	
Este discurso, buscado	
De mis ansias, le agradezco.)	
Moscón, prevenme mañana	1025
Galas; Clarín, tráeme luego	
Espada y plumas; que amor	
Se regala en el objeto	
Airoso y lucido; y ya	
Ni libros ni estudios quiero,	1030
Porque digan que es amor	
Homicida del ingenio.	

SEGUNDA JORNADA

ESCENA I

CIPRIANO, MOSCÓN Y CLARÍN, *vestidos de gala.*

CIPRIANO (*Aparte:* Altos pensamientos míos,
¿Dónde, dónde me traéis,
Si ya por cierto tenéis
Que son locos desvaríos
Los que osados intentáis, 5
Pues atreviéndooos al cielo,
Precipitados de un vuelo
Hasta el abismo bajáis?
Vi a Justina. . . . ¡A Dios pluguiera
Que nunca viera a Justina, 10
Ni en su perfección divina
La luz de la cuarta esfera!
Dos amantes la pretenden,
Uno del otro ofendido;
Y yo a dos celos rendido, 15
Aun no sé los que me ofenden:
Sólo sé que mis recelos
Me despeñan con sus furias
De un desdén a las injurias,
De un agravio a los desvelos. 20
Todo lo demás ignoro,
Y en tan abrasado empeño,
Cielos, Justina es mi dueño,
Cielos, a Justina adoro.)
Moscón.

MOSCÓN: Señor.

CIPRIANO: Ve si está
Lisandro en casa. 25

MOSCÓN: Es razón.

CLARÍN: No es; yo iré, porque Moscón
Hoy no puede entrar allá.

CIPRIANO: ¡Oh qué cansada porfía
Siempre la de los dos fué! 30
¿Por qué no puede? ¿por qué?

CLARÍN: Porque hoy, señor, no es su día:
Mío sí, y de buena gana
A dar el recado voy;
Que yo allá puedo entrar hoy, 35
Y Moscón no, hasta mañana.

CIPRIANO: ¿Qué nueva locura es ésta,
Añadida al porfiar?
Ni tú ni él habéis de entrar
Ya, pues su luz manifiesta 40
Justina.

CLARÍN: De fuera viene
Hacia su casa.

ESCENA II

JUSTINA Y LIVIA, *con mantos*, CIPRIANO, MOSCÓN,
CLARÍN.

JUSTINA: ¡Ay de mí!
Livia, Cipriano está aquí. (*A parte a ella.*)

CIPRIANO (*A parte*: Disimular me conviene
De mis celos los desvelos, 45
Hasta apurarlos mejor.

Sólo la hablaré en mi amor,
Si lo permiten mis celos.)
No en vano, señora, ha sido (*a Justina.*)
Haber el traje mudado, 50
Para que, como criado,
Pueda a vuestros pies rendido
Serviros. A mereceros
Esto lleguen mis suspiros:
Dad licencia de serviros, 55
Pues no la dais de quereros.

JUSTINA: Poco, señor, han podido
Mis desengaños con vos,
Que no hayan podido ¡ay Dios!
Mereceros un olvido. 60
¿De qué manera queréis
Que os diga cuánto es en vano
La asistencia, Cipriano,
Que a mis umbrales tenéis?
Si días, si meses, si años, 65
Si siglos a ellos estáis,
No esperéis que a ellos oigáis
Sino sólo desengaños:
Porque es mi rigor de suerte,
De suerte mis males fieros, 70
Que es imposible quereros,
Cipriano, hasta la muerte.

(*Vase retirando.*)

CIPRIANO (*Siguiéndola*): La esperanza que me dais
Ya dichoso puede hacerme.
Si en muerte habéis de quererme, 75
Muy corto plazo tomáis.

Yo le aceto, y si a advertir
Llegáis cuán presto ha de ser,
Empezad vos a querer,
Que yo ya empiezo a morir.

80

(Vase JUSTINA.)

ESCENA III

CIPRIANO, MOSCÓN, CLARÍN. LIVIA

CLARÍN: En tanto que mi señor,
Livia, triste y discursivo,
Está de esqueleto vivo
Desengañando a su amor,
Dame los brazos.

LIVIA: Paciencia
Ten, mientras que considero
Si es tu día; que no quiero
Encargar yo mi conciencia. . .
Martes sí, miércoles no.

85

CLARÍN: ¿Qué cuentas, pues ha callado
Moscón?

90

LIVIA: Puede haberse errado,
Y no quiero errarme yo;
Porque no quiero, si arguyo
Que justicia he de guardar,
Condenarme por no dar
A cada uno lo que es suyo.
Pero bien dices, tu día
Es hoy.

95

CLARÍN: Pues dame los brazos.

LIVIA: Con mil amorosos lazos.

- MOSCÓN: ¿Oye usarcé, reina mía? 100
Bien ve usarcé con la gana
Que hoy aquesos lazos hace.
Dígoles porque me abraze
Con la misma a mí mañana.
- LIVIA: Excusada es la sospecha 105
De que a usted no satisfaga,
Ni quiera Júpiter que haga
Yo una cosa tan mal hecha
Como usar de demasía
Con nadie. Yo abrazaré 110
Con mucha equidad a usarcé
Cuando le toque su día. (*Vase.*)

ESCENA IV

CIPRIANO, MOSCÓN, CLARÍN

- CLARÍN: Por lo menos, no he de vello
Yo.
- MOSCÓN: Pues eso ¿qué ha importado?
¿Puede a mí haberme agraviado 115
Jamás, si reparo en ello,
Una moza que no es mía?
- CLARÍN: No.
- MOSCÓN: Luego yo bien porfío
Que no ha sido en daño mío
Lo que no ha sido en mi día. 120
Mas ¿qué hace nuestro amo allí
Tan suspenso?
- CLARÍN: Por si a hablar
Llega algo, quiero escuchar.

MOSCÓN: Y yo también.

¡Ay de mí!

(*Al irse acercando cada uno por su lado, CIPRIANO
con la acción les da a entrambos.*)

¡Que tanto, amor, desconfíes! 125

CLARÍN: ¡Ay de mí!

MOSCÓN: ¡Ay de mí! también.

CLARÍN: Llamar a este sitio es bien

La isla de los ay-de-míes.

CIPRIANO: ¿Aquí estábades los dos?

CLARÍN: Yo bien juraré que estaba. 130

MOSCÓN: Yo y todo.

CIPRIANO: Desdicha, acaba

De una vez conmigo. ¡Ay Dios!

¿Vióse en tan nuevos extremos

El humano corazón? (*Vanse.*)

ESCENA V

CAMPO

CIPRIANO, CLARÍN, MOSCÓN

CLARÍN: ¿Adónde vamos, Moscón? 135

MOSCÓN: En llegando lo sabremos.

Pero fuera del lugar

Camina.

CLARÍN: Excusado es

Salirnos al campo, pues

No tenemos que estudiar. 140

CIPRIANO: Clarín, véte a casa.

MOSCÓN: ¿Y yo?

CLARÍN: ¿Tú te habías de quedar?

CIPRIANO: Los dos me habéis de dejar.

CLARÍN: A entrambos nos lo mandó.

(*Vanse CLARÍN y MOSCÓN.*)

ESCENA VI

CIPRIANO

Confusa memoria mía,	145
No tan poderosa estés,	
Que me persuadas a que es	
Otra alma la que me guía.	
Idólatra me cegué,	
Ambicioso me perdí,	150
Porque una hermosura vi,	
Porque una beldad miré;	
Y entre confusos desvelos	
De un equívoco rigor,	
Conozco a quien tengo amor,	155
Y no de quien tengo celos.	
Y tanto aquesta pasión	
Arrastra mi pensamiento,	
Tanto (¡ay de mí!) este tormento	
Lleva mi imaginación,	160
Que diera (despecho es loco,	
Indigno de un libre ingenio)	
Al más diabólico genio	
(Harto al infierno provoco),	
Ya rendido, ya sujeto	165
A penar y padecer,	
Por gozar a esta mujer,	
Diera el alma.	

ESCENA VII

EL DEMONIO.—CIPRIANO

DEMONIO (*Dentro*): Yo la aceto.

(*Suenan ruidos de truenos como tempestad, y algún
fuego se ve como rayos y relámpagos.*)

CIPRIANO: ¿Qué es esto, cielos puros?

Claros a un tiempo, y en el mismo oscuros; 170

Dando al día desmayos

Los truenos, los relámpagos y rayos

Abortan de su centro

Los asombros que ya no caben dentro.

De nubes todo el cielo se corona, 175

Y preñado de horrores, no perdona

El rizado copete de este monte.

Todo nuestro horizonte

Es ardiente pincel del Mongibelo,

Niebla el sol, humo el aire, fuego el cielo. 180

¡Tanto ha que te dejé, filosofía,

Que ignoro los efectos deste día!

El mar ya entre las nubes se imagina

Desesperada ruina,

Pues cresco sobre el viento en leves plumas, 185

Le pasa por pavesas las espumas.

(*Entra por la plaza una nave y los que vienen en
ella representan lejos, y el DEMONIO en ella con
otro vestido. La nave es negra.*)

Naufragando una nave,

En todo el mar parece que no cabe;

Pues el amparo más seguro y cierto

Es el que huye la piedad del puerto. 190

El clamor, el asombro y el gemido
Fatal presagio han sido
De la muerte que espera; y lo que tarda
Es porque esté muriendo lo que aguarda.
Y aun en ella también vienen portentos; 195
No son todos de cielos y elementos.
El bajel, prodigiosa maravilla,
Desde el tope a la quilla
Todo negro su máquina sustenta,
Si no es que se vistió de su tormenta. 200
A chocar en la tierra
Viene. Ya no es del mar sólo la guerra,
Pues la que se le ofrece,
Un peñasco la arrima en que tropiece,
Porque la espuma en sangre se salpique. 205

(Suena la tempestad, y dan voces dentro.)

(Voces dentro): Que nos vamos a pique.

DEMONIO: En una tabla quiero *(Dentro.)*
Salir a tierra, para el fin que espero.

CIPRIANO: Porque su horror se asombre,
Burlando su poder, escapa un hombre. 210
Y el bajel, que en las ondas ya se ofusca,
El camarín de los tritones busca,
Y en crespó remolino,
Es cadáver del mar, cascado el pino.

(El DEMONIO sale con vestido diferente, como escapado del mar, en una tabla, y en saltando al tablado se va el bajel.)

DEMONIO *(Aparte):* Para el prodigio que intento, 215
Hoy me ha importado fingir

Sobre campos de zafir,
 Este espantoso portento;
 Y en forma desconocida
 De la que otra vez me vió, 220
 Cuando en este monte yo
 Miré mi ciencia excedida,
 Vengo a hacerle nueva guerra,
 Valiéndome así mejor
 De su ingenio y de su amor.) 225
 Dulce madre, amada tierra,
 Dame amparo contra aquel
 Monstruo que de sí me arroja.

CIPRIANO: Pierde, amigo, la congoja
 Y la memoria cruel 230
 De tu reciente fortuna,
 Viendo en tu mayor trabajo
 Que no hay firme bien debajo
 De los cercos de la luna.

DEMONIO: ¿Quién eres tú, a cuyas plantas 235
 Mi fortuna me ha traído?

CIPRIANO: Quien, de la piedad movido
 De ruinas y penas tantas,
 Serte de alivio quisiera.

DEMONIO: Imposible vendrá a ser; 240
 Que no le puedo tener
 Yo jamás.

CIPRIANO: ¿De qué manera?

DEMONIO: Todo mi bien he perdido. . . .
 Pero sin razón me quejo,
 Pues ya con la vida dejo 245
 Mis memorias al olvido.

CIPRIANO: Ya que de aquel torbellino

El terremoto cesó,

Y el cielo a su paz volvió,

Manso, quieto y cristalino,

250

Con tal priesa, que su grave

Enojo nos da a entender

Que sólo debió de ser

Hasta consumir tu nave,

Dime quién eres, siquiera

255

Por la piedad que me das.

DEMONIO: Más de lo que has visto y más

De lo que decir pudiera,

Me cuesta el llegar aquí:

Que es mi fortuna cruel,

260

La menor es del bajel.

¿Quieres ver si es cierto?

CIPRIANO:

Sí.

DEMONIO: Yo soy, pues saberlo quieres,

Un epílogo, un asombro

De venturas y desdichas,

265

Que unas pierdo y otras logro.

Tan galán fuí por mis partes,

Por mi lustre tan heroico,

Tan noble por mi linaje

Y por mi ingenio tan docto,

270

Que aficionado a mis prendas

Un rey, el mayor de todos

(Puesto que todos le temen,

Si le ven airado el rostro),

En su palacio cubierto

275

De diamantes y piropos

(Y aun si los llamase estrellas
 Fuera el hipérbole corto),
 Me entró por privado suyo,
 Cuyo aplauso generoso 280
 Me dió tan grande soberbia,
 Que conspiré al regio solio,
 Quiriendo poner las plantas
 Sobre sus dorados tronos.
 Fué bárbaro atrevimiento: 285
 Castigado lo conozco.
 Loco anduve; pero fuera,
 Arrepentido, más loco.
 Mas quiero en mi obstinación
 Con mis alientos briosos 290
 Despeñarme de bizarro,
 Que rendirme de medroso.
 Si fueron temeridades,
 No me vi en ellas tan solo,
 Que de sus mismos vasallos 295
 No tuviese muchos votos.
 De su corte, en fin, vencido,
 Aunque en parte victorioso,
 Salí arrojando venenos
 Por la boca y por los ojos, 300
 Y pregonando venganzas,
 Por ser mi agrario notorio,
 Logrando en las gentes suyas
 Insultos, muertes y robos.
 Los anchos campos del mar, 305
 Sangriento pirata corro,
 Argos ya de sus bajíos,

Y lince de sus escollos.
En aquel bajel que el viento
Desvaneció en leves soplos; 310
En el que viste que el mar
Convirtió en ruina sin polvo,
Esas campañas de vidro
Hoy corría codicioso,
Hasta examinar un monte 315
Piedra a piedra y tronco a tronco;
Porque en él un hombre vive,
Y a buscarle me dispongo,
A que cumpla una palabra,
Que él me ha dado y yo le otorgo. 320
Embistióme esta tormenta;
Y aunque pudo prodigioso
Mi ingenio enfrenar a un tiempo
Al euro, al cierzo, y al noto,
No quise desesperado, 325
Por otras causas, por otros
Fines, convertirlos hoy
En regalados favonios.
(*Aparte:* Que pude, dije, y no quise:
Aquí de su ingenio noto 330
Los riesgos, puesto que así
De mágicas le aficiono.)
No te espantes del despecho,
Ni del prodigio tampoco:
De aquél, porque yo con iras 335
Me diera muerte a mí propio;
Ni déste, porque con ciencias
Daré al sol pálido asombro.

Soy en la magia que alcanzo,
El registro poderoso 340
De esos orbes: línea a línea
Los he discurrido todos.
Y porque no te parezca
Que sin ocasión blasono,
Mira si a este mismo instante 345
Quieres que lo inculto y tosco
Deste Nembrot de peñascos,
Más bruto que el babilonio,
Te facilite lo horrible,
Sin que pierda lo frondoso. 350
Éste soy, huérfano huésped
Destos fresnos, destos chopos;
Y aunque éste soy, a tus plantas
Quiero pedirte socorro;
Y quiero en el que me dieres, 355
Librarte el bien que te compro
Con el afán de mi estudio,
Que en experiencias abono,
Trayéndote a tu albedrío
(*A parte:* Aquí en el amor le toco) 360
Cuanto te pida el deseo
Más avaro y codicioso.
Y en tanto que no le acetes,
Ya de cortés, ya de corto,
Págate de los deseos, 365
Si es que en ti no los malogro;
Que por la piedad que muestras,
Que agradezco y que conozco,
Seré tu amigo tan firme,

(*A parte*: ¡Oh si a alcanzar llegase
Que aqueste hombre la magia me enseñase! 400
Pues con ella quizá mi amor podría
En parte divertir la pena mía;
O podría mi amor quizá con ella
En todo conseguir la causa bella
De mi rabia, mi furia, mi tormento.) 405

DEMONIO (*A parte*): Ya al ingenio y amor le miro atento.

ESCENA VIII

CLARÍN y MOSCÓN, *cada uno por su parte, corriendo*.—

CIPRIANO, EL DEMONIO

CLARÍN: ¿Estás vivo, señor?

MOSCÓN (*a CLARÍN*): ¡Civildades

Gastas por novedades!

Claro está, pues le miras, que está vivo.

CLARÍN: He usado' deste modo admirativo 410

Para ponderación, noble lacayo,

Del milagro que fué no dalle un rayo

De tantos como vió aquesta montaña.

MOSCÓN: Pues el mirarle, ¿no te desengaña?

CIPRIANO: Éstos son mis criados.— 415

¿A qué volvéis?

MOSCÓN: A darte más enfados.

DEMONIO: Tienen alegre humor.

CIPRIANO: A mí me tienen

Cansado, porque siempre necios vienen.

MOSCÓN: ¿Quién es aqueste hombre,

Señor?

CIPRIANO: Un huésped mío, no os asombre. 420

CLARÍN: ¿Para qué quieres huéspedes agora?

CIPRIANO (*al DEMONIO*): Lo que merece tu valor ignora.

MOSCÓN: Mi señor hace bien. ¿Has de heredalle?

CLARÍN: No; pero tiene talle

El tal huésped, si acaso no me engaño, 425

De estarse en casa un año y otro año.

MOSCÓN: ¿De qué lo infieres?

CLARÍN: Cuando apriesa pasa

Un huésped, decir suelen: “No hará en casa

Mucho humo;” y de aqueste. . . .

MOSCÓN: Di.

CLARÍN: Yo presumo. . . .

MOSCÓN: ¿Qué?

CLARÍN: Que ha de hacer en casa mucho humo. 430

CIPRIANO: Para que te repares

De las iras del mar y sus pesares,

Vente conmigo.

DEMONIO: Voy a obedecerte.

CIPRIANO: Tu descanso procuro.

DEMONIO (*A parte*): Yo tu muerte.

Y pues ya he conseguido (*Vase CIPRIANO.*) 435

El mirarme en tu casa introducido,

Ir a alterar mi saña determina

De otra suerte también la de Justina.

(*Vase el DEMONIO.*)

CLARÍN: ¿No sabes qué he pensado?

MOSCÓN: ¿Qué?

CLARÍN: Que aquel terremoto ha reventado 440

Algún volcán; que a mucho azufre he oído.

MOSCÓN: Que es el huésped a mí me ha parecido.

CLARÍN: Malas pastillas gasta. Mas ya infiero
La causa.

MOSCÓN: ¿Qué es?

CLARÍN: El pobre caballero

Debe de tener sarna, y hase untado 445

Con ungüento de azufre.

MOSCÓN: En ello has dado.

(*Vanse.*)

ESCENA IX

CALLE

LELIO, FABIO

FABIO: En fin, ¿vuelves a esta calle?

LELIO: La vida en ella perdí,

Y vuelvo a buscarla aquí:

Quiera amor que yo la halle. 450

¡Que entre mis locos desvelos,

No pueda yo conocer,

Cielos, el que llegó a ser

Causa mortal de mis celos!

Floro niega que él ha sido; 455

Y yo, que a Justina adoro,

Tomara que fuese Floro

Quien la hubiese merecido,

Pues que ya en eso llegara

El desengaño, y no hubiera 460

Otro más de quien tuviera

Dudosos celos.

FABIO: Repara

En que a las puertas estás

De la casa de Justina.

LELIO: ¿Qué importa, si hoy determina 465
Mi amor declararse más?
Que pues a ver he llegado
Que a otro de noche se fía,
No es mucho que yo de día
Desahogue mi cuidado. 470
Retírate tú, porque
El entrar solo es mejor.
Mi padre es gobernador
De Antioquía: bien podré
Con este aliento y la furia 475
Que a despeñarme camina,
En casa entrar de Justina,
Y quejarme de su injuria. (*Vanse.*)

ESCENA X

SALA EN CASA DE LISANDRO

JUSTINA; y luego LELIO.

JUSTINA: Livia. . . . Mas ¿quién está al paso?
(*Sale LELIO.*)

LELIO: Yo soy.

JUSTINA: Pues ¿qué novedad, 480
Señor, qué temeridad
Obliga? . . .

LELIO: Cuando me abraso
Tanto, a mis celos sujeto,
No lo he de estar a tu honor.
Perdona, que con mi amor 485
Ha espirado tu respeto.

JUSTINA: ¿Pues cómo tan atrevido

Osas. . . .

LELIO: Como estoy furioso.

JUSTINA: A entrar. . . .

LELIO: Como estoy celoso.

JUSTINA: Aquí. . . .

LELIO: Como estoy perdido.

490

JUSTINA: Sin advertir y sin ver

El escándalo que da

Que? . . .

LELIO: No te aflijas, pues ya

Tienes poco que perder.

JUSTINA: Mira, Lelio, mi opinión.

495

LELIO: Justina, eso mejor fuera

Que tu voz se lo dijera

A quien por ese balcón

Sale de noche. No quiero

Más de que sepas que sé

500

Tus liviandades, porque

Menos ingrato y severo

Tu honor esté con mi amor;

Que es desdén más injusto

Porque tienes otro gusto,

505

Que porque tienes honor.

JUSTINA: Calla, calla, no hables más.

¿Quién en mi casa se atreve,

Ni quién en mi ofensa mueve

Paso y voz? ¿Tan ciego estás,

510

Tan atrevido, tan loco,

Que con fingidas quimeras,

Eclipsar las luces quieras

Di agora que mi deseo

Mis ofensas ha inventado.
Un hombre deste aposento
Iba a salir: como vió
Gente, embozado volvió
A retirarse.

535

JUSTINA: En el viento
Te finge tu fantasía
Ilusiones.

LELIO: ¡Pena brava!

540

JUSTINA: ¿Pues de noche no bastaba,
Lelio, mas también de día
La luz quieres engañar?

LELIO: Si es engaño o no es engaño,
Yo tocaré el desengaño.

545

(Saca la espada y entra donde vió al demonio.)

JUSTINA: No te lo quiero excusar,
Porque la inocencia mía,
A costa desta licencia,
Desvanezca la apariencia
De la noche con el día.

550

ESCENA XII

LISANDRO.—JUSTINA; LELIO, *dentro*.

LISANDRO: Justina.

JUSTINA (*A parte*): Esto me faltaba.
¡Ay de mí, si Lelio sale,
Estando Lisandro aquí!

LISANDRO: Mis desdichas, mis pesares
Vengo a consolar contigo.

555

JUSTINA: ¿Qué tienes, que en el semblante
Muestras disgusto y tristeza?

LISANDRO: No es mucho, cuando se rasgue
El corazón. Con el llanto
Pasar no puedo adelante.

560

(*Va a salir LELIO, y viendo a Lisando se detiene.*)

LELIO (*Aparte*): Agora acabo de creer
Que sombras los celos hacen,
Pues no está en este aposento,
Ni tuvo por donde echarse
El hombre que vi.

JUSTINA (*Aparte a LELIO*): No salgas,
Lelio, que está aquí mi padre.

565

LELIO: Esperaré a que se ausente,
Convalecido en mis males. (*Retírase.*)

JUSTINA: ¿De qué lloras? ¿Qué suspiras?
¿Qué tienes, señor? ¿Qué traes?

570

LISANDRO: Tengo el dolor más sensible,
Traigo la pena más grave,
Que vió la tierna piedad,
Para ejemplos miserables,
Con que la crueldad se baña
De tanta inocente sangre.
Al Gobernador envía
El César Decio inviolable
Un decreto. . . . Hablar no puedo.

575

JUSTINA (*Aparte*): ¿Quién vió pena semejante?
Lisandro, compadecido
De los cristianos ultrajes,
Conmigo habla, sin saber

580

Que Lelio puede escucharle,
Hijo del Gobernador.

585

LISANDRO: En fin, Justina. . . .

JUSTINA: No pases,
Señor, si así has de sentirlo,
Con el discurso adelante.

LISANDRO: Déjame que le repita;
Que contigo, es aliviarle.

590

LELIO: No oigo todo lo que hablan,
Sino destroncado en partes.

LISANDRO: En él manda. . . .

JUSTINA: No prosigas,
Cuando es tan justo que engañes
Tu vejez con más sosiego.

595

LISANDRO: Cuando, porque me acompañes
En los sentimientos vivos
Que bastan para matarme,
Te doy cuenta del decreto
Más cruel que vió la margen
Del Tibre, con sangre escrito
Para manchar sus cristales;
¡Me diviertes! De otra suerte
Solías, Justina, escucharme
Estas lástimas.

600

JUSTINA: Señor,
No son los tiempos iguales.

605

ESCENA XIII

FLORO.—JUSTINA, LISANDRO; LELIO, *al paño*.

FLORO (*A parte*): Licencia tiene un celoso

Que llega a desengañarse

De una hipócrita virtud,

Sin que más respetos guarde.

610

Con este intento hasta aquí. . .

Mas con ella está su padre:

Esperaré otra ocasión.

LISANDRO: ¿Quién pisa aquestos umbrales?

FLORO (*A parte*: Ya no es posible ¡ay de mí!

615

Que me vuelva sin hablarle.

Daréle alguna disculpa.)

Yo soy. . . .

LISANDRO: ¿Tú en mi casa?

FLORO:

A hablarte

Vengo, si me das licencia,

Sobre un negocio importante.

620

JUSTINA (*A parte*): Duélete de mi fortuna;

Que son estos muchos lances.

LISANDRO: Pues ¿qué mandas?

FLORO (*A parte*):

¿Qué diré

Que deste empeño me saque?

LELIO (*Al paño*): ¡Floro en casa de Justina

625

Con libertad entra y sale!

Si son fingidos aquellos

Celos, ya éstos son verdades.

LISANDRO: Mudado traes el color.

FLORO: No te admires, no te espantes,

630

Que vengo a darte un aviso,

Que es a tu vida importante,
De un enemigo que tienes,
Que de tu muerte en alcance
Anda. Esto basta que diga.

635

LISANDRO (*Aparte:* Sin duda que Floro sabe
Que yo soy cristiano, y viene
Con esta causa a avisarme
De mi peligro.) Prosigue,
Y nada, Floro, me calles.

640

ESCENA XIV

LIVIA.—JUSTINA, LISANDRO, FLORO; LELIO, *al paño*.

LIVIA: Señor, el Gobernador
Me ha mandado que te llame,
Y a la puerta está esperando.

FLORO: Mejor será que yo aguarde:
(*Aparte:* Pensaré en tanto el engaño)
Y así es bien que le despaches.

645

LISANDRO: Estimo tu cortesía.
Vuelvo al punto. (*Vanse LISANDRO y LIVIA.*)

ESCENA XV

JUSTINA, FLORO; LELIO, *al paño*.

FLORO: Podrá darme
Esta ocasión ocasión,
Ingrata, para quejarme
En tus públicos deseos
De tus ciegas liviandades.

650

JUSTINA: ¡Pudo añadir la fortuna

Pesares a más pesares!

LELIO (*Al paño*): Aquí he de saber si Floro

655

Es el que bajó a la calle

Desde el balcón, pues con ella

No habrá secreto que guarde.

FLORO: ¿Eres tú la virtuosa,

Que a las lisonjas suaves

660

Del templado viento llamas

Descomedidos ultrajes?

Pues ¿cómo de tu recato

Y de tu casa las llaves

Rendiste?

JUSTINA:

Floro, detente:

665

No tan descortés agravies

Opinión en quien el sol

Hizo el más costoso examen

De pura y limpia.

FLORO:

Ya llega

Aquesa vanidad tarde,

670

Pues ya yo sé a quien has dado

Libre entrada. . . .

JUSTINA:

¿Que así hables?

FLORO: Por un balcón. . . .

JUSTINA:

¿Que pronuncies? . . .

FLORO: A tu honor. . . .

JUSTINA:

¿Que así me trates?

FLORO: Sí, que no merecen más

675

Hipócritas humildades.

LELIO (*Al paño*): Floro no fué el del balcón.

Sin duda que hay otro amante,

Puesto que ni él ni yo fuimos.

JUSTINA: Pues tienes ilustre sangre,
No ofendas nobles mujeres. 680

FLORO: ¡Que noble mujer te llames,
Cuando a tus brazos le admites,
Y por tus balcones sale!
Rindióte el poder; que como 685
Es gobernador su padre,
Te llevó la vanidad
De ver que a Antioquía mande. . . .

LELIO (*Al paño*): De mí habla.

FLORO: Sin mirar
Otros defetos más grandes, 690
Que la autoridad encubre
En sus costumbres y sangre.
Pero no. . . .

(*Sale LELIO.*)

LELIO: Floro, detente,
Y no en mi ausencia me agravies;
Que hablar del competidor 695
Mal, es de pechos cobardes.
Y salgo a que no prosigas,
Corrido de tantos lances
Como contigo he tenido,
Sin que en ninguno te mate. 700

JUSTINA: ¿Quién, sin culpa, se vió nunca
En tan peligrosos lances?

FLORO: Cuanto yo de ti dijera
Detrás, te diré delante,
Y es verdad no sospechosa. 705

(*Empuñan las espadas.*)

JUSTINA: Tente, Lelio; Floro, ¿qué haces?

LELIO: Tomar la satisfacción

Adonde escucho el desaire.

FLORO: Yo, sustentar lo que dije

Donde lo dije.

JUSTINA: ¡Libradme,

710

Cielos, de tantas fortunas!

FLORO: Y yo sabré castigarte.

ESCENA XVI

EL GOBERNADOR, LISANDRO, GENTE.—JUSTINA,
LELIO, FLORO.

TODOS: Teneos.

JUSTINA: ¡Ay infelice!

GOBERNADOR: ¿Qué es esto? Mas ¿no es bastante

Indicio espadas desnudas,

715

Para que pueda informarme?

JUSTINA: ¡Qué desdicha!

LISANDRO: ¡Qué pesar!

LELIO: Señor. . . .

GOBERNADOR: Baste, Lelio, baste.

¿Tú inquieto, siendo mi hijo?

¿Tú de mi favor te vales

720

Para alterar a Antioquía?

LELIO: Señor, advierte. . . .

GOBERNADOR: Llevadles;

Que no ha de haber excepción,

Ni privilegios de sangre,

Para no igualar castigos,
Pues son las culpas iguales. 725

LELIO (*Aparte*): Celos truje, y llevo agravios.

FLORO (*Aparte*): Penas a penas se añaden.

GOBERNADOR: En diferentes prisiones,
Y con gente que los guarde, (*Llévanlos.*) 730
A los dos tened.—Y vos,
Lisandro, ¿tan noble partes
Es posible que manchéis,
Sufriendo? . . .

LISANDRO: No, no os engañen
Deslumbradas apariencias, 735
Porque Justina no sabe
La ocasión.

GOBERNADOR: ¿Dentro en su casa
Queréis que viva ignorante,
Mozos ellos, y ella hermosa?
En delito tan culpable, 740
Me templo, porque no digan
Que sentencio como parte,
Siendo apasionado juez;
Mas vos que esto ocasionasteis,
Ya perdida la vergüenza, 745
Sé que volveréis a darme
Ocasión que la deseo,
Para que nos desengañen
De vuestra virtud mentida
Verdaderas liviandades. 750

(*Vanse el GOBERNADOR y gente*)

ESCENA XVII

JUSTINA, LISANDRO

JUSTINA: Mis lágrimas os respondan.

LISANDRO: Ya lloras sin fruto y tarde.

¡Oh qué mal, Justina, hice

El día que a declararte

Llegué quien eras! ¡Oh nunca

755

Te contara que en la margen

De un arroyo, en ese monte

Fuiste parto de un cadáver!

¡Nunca te dijera como

El vulgo, que siempre sabe

760

Lo más oculto, otro día

Dijo por plazas y calles

Que Clotaldo, un caballero

De la más ilustre sangre

De Antioquía, dió la muerte

765

A su esposa que era un ángel,

Por sospechas de que era

Cristiana; por excusarse

De que, muriendo en martirio

A manos de algún infame

770

Verdugo, hiciera (¡que error!)

Esta ofensa a su linaje!

Pues desde el día que tú

Esto de ti misma sabes,

Con el afecto repites

775

Más que a tu madre a tu padre.

Ya ni del rigor te dueles

Con que a los cristianos traten,

Ni conservas la virtud
De que te preciabas antes. 780
Yo te crié, yo te di
El bautismo, yo a enseñarte
La fe de Cristo llegué,
Criándote como padre;
Pero, pues que no lo soy, 785
Me iré donde. . . .

JUSTINA: No me maten
Tus voces ni tus rigores.
Mi padre eres y dejarme
No puedes.

LISANDRO: Pues, ¿qué disculpa
Daré a Antioquía?

JUSTINA: Que saben 790
Mi verdad los cielos puros.

LISANDRO: ¿Tantos quieres que se engañen?
Experiencias exteriores
Juzgan, no más. Dos amantes
Con las espadas desnudas 795
Vi en mi casa.

JUSTINA: ¿Y engañarte
Sino la vista, el conceto
No pudo, señor?

LISANDRO: No trates
De locas satisfacciones.

JUSTINA: Los cielos han de abonarme. 800

LISANDRO: ¡Qué tarde será!

JUSTINA: No hay plazo
Que en la vida llegue tarde.

LISANDRO: Para castigar delitos.

JUSTINA: Para acrisolar verdades.

LISANDRO: Por lo que vi te condeno. 805

JUSTINA: Yo a ti por lo que ignoraste.

LISANDRO: Déjame, que voy muriendo,
Donde mi dolor me acabe.

JUSTINA: Pierda yo a tus pies la vida;
Pero no me desampares. (*Vanse.*) 810

ESCENA XVIII

SALA EN CASA DE CIPRIANO. EN EL FONDO UNA
GALERÍA POR DONDE SE VE EL CAMPO.

CIPRIANO, EL DEMONIO, MOSCÓN, CLARÍN.

DEMONIO: Desde que en tu casa entré,
Te he visto sin alegría:
Profunda melancolía
En tu semblante se ve.
Tu alivio no es bien que estorbes, 815
Queriéndomelo ocultar,
Pues sabré destachonar
La clavazón de los orbes,
Por sólo el menor deseo
Que te ofenda y te fatigue. 820

CIPRIANO: No habrá mágica que obligue
Al imposible que veo:
Son mis ansias infelices.

DEMONIO: Tu amistad me las confiese.

CIPRIANO: Quiero a una mujer.

DEMONIO: ¿Y es ése 825
El imposible que dices?

CIPRIANO: Si tú supieras quién es. . . .

DEMONIO: Curiosa atención te doy,

Mientras que burlando estoy

De que tan cobarde estés.

830

CIPRIANO: La hermosa cuna temprana

Del infante sol que enjuga

Lágrimas cuando madruga,

Vestido de nieve y grana;

La verde prisión ufana

835

De la rosa cuando avisa

Que ya sus jardines pisa

Abril, y entre mansos hielos

Al alba es llanto en los cielos,

Lo que es en los campos risa;

840

El detenido arroyuelo,

Que el murmurar más süave

Aun entre dientes no sabe,

Porque se los prende el hielo;

El clavel, que en breve cielo

845

Es estrella de coral;

El ave, que liberal

Vestir matices presuma,

Veloz cítara de pluma

Al órgano de cristal;

850

El risco que al sol engaña,

Si a derretirle se atreve,

Pues gastándole la nieve,

No le gasta la montaña;

El laurel que el pie se baña

855

Con la nieve que atropella,

Y verde Narciso de ella

Burla sin temer desmayos,
En esta parte los rayos,
Y los hielos en aquélla; 860
Al fin, cuna, grana, nieve,
Campo, sol, arroyo, rosa,
Ave que canta amorosa,
Risa que aljófares llueve,
Clavel que al cristal se atreve, 865
Peñasco sin deshacer,
Y laurel que sale a ver
Si hay rayos que le coronen,
Son las partes que componen
A esta divina mujer. 870
Estoy tan ciego y perdido,
Porque mi pena te asombre,
Que por parecerle otro hombre,
Me engañé con el vestido.
Mis estudios di al olvido 875
Como al vulgo mi opinión,
El discurso a mi pasión,
A la burla el sentimiento,
Mis esperanzas al viento,
Y al desprecio mi razón. 880
Dije y haré lo que dije,
Que ofreciera liberal
El alma a un genio infernal
(De aquí mi pasión colige),
Porque este amor que me aflige 885
Premiase con merecella;
Pero es vana mi querella,
Tanto que presumo que es

El alma corto interés,
Pues no me la dan por ella.

890

DEMONIO: ¿Tu valor ha de seguir
Los pasos desesperados
De amantes que se acobardan
En los primeros asaltos?
¿Tan lejos ejemplos viven
De bellezas que postraro
Su vanidad a los ruegos,
Su altivez a los halagos?
¿Quieres lograr tus deseos,
Siendo su prisión tus brazos?

895

900

CIPRIANO: ¿Eso dudas?

DEMONIO: Pues envía
Allá fuera esos criados,
Y quedemos los dos solos.

CIPRIANO: Idos allá fuera entrambos.

MOSCÓN: Yo obedezco.

CLARÍN: Y yo también.

905

(El tal huésped es el diablo.)

(*Escóndese.*)

CIPRIANO: Ya se fueron.

DEMONIO (*Aparte*): Poco importa
Que Clarín se haya quedado.

ESCENA XIX

CIPRIANO, EL DEMONIO; CLARÍN, *escondido*.

CIPRIANO: ¿Qué quieres agora?

DEMONIO: Esa puerta
Cierra.

- CIPRIANO: Ya solos estamos. 910
- DEMONIO: Por gozar desta mujer,
Aquí dijeron tus labios,
Que darás el alma.
- CIPRIANO: Sí.
- DEMONIO: Pues yo te aceto el contrato.
- CIPRIANO: ¿Qué dices?
- DEMONIO: Que yo le aceto. 915
- CIPRIANO: ¿Cómo?
- DEMONIO: Como puedo tanto,
Que te enseñaré una ciencia
Con que podrás a tu mando
Traer la mujer que adoras;
Que yo, aunque tan docto y sabio, 920
Traella para otro no puedo.
Las escrituras hagamos
Ante nosotros dos mismos.
- CIPRIANO: ¿Quieres con nuevos agravios
Dilatar las penas mías? 925
Lo que ofrecí está en mi mano,
Pero lo que tú me ofreces
No está en la tuya, pues hallo
Que sobre el libre albedrío
Ni hay conjuros, ni hay encantos. 930
- DEMONIO: Hazme la cédula tú
Con tal condición.
- CLARÍN (*Aparte al paño*): ¡Mal año!
Según lo que agora he visto,
No es muy bobo aqueste diablo.
¡Yo darle cédula! Aunque 935
Se me estuvieran mis cuartos

Sin alquilar veinte siglos,
No la hiciera.

CIPRIANO: Los engaños

Son para aligres amigos,
No para desconfiados.

940

DEMONIO: Quiero darte en testimonio

De lo que yo puedo y valgo,
Algún indicio, aunque sea
De mi poder breve rasgo.

¿Qué ves desta galería?

945

CIPRIANO: Mucho cielo y mucho prado,

Un bosque, un arroyo, un monte.

DEMONIO: ¿Qué es lo que más te ha agradado?

CIPRIANO: El monte, porque es, en fin,

De la que adoro retrato.

950

DEMONIO: Soberbio competidor

De la estación de los años,

Que te coronas de nubes,

Por bruto rey de los campos,

Deja el suelo, mide el viento;

955

Mira que soy quien te llamo.

Y mira tú si a una dama

Traerás, si yo a un monte traigo.

*(Múdase un monte de una parte a otra en el fondo
del teatro.)*

CIPRIANO: ¡No vi más confuso asombro!

960

¡No vi prodigio más raro!

CLARÍN *(Aparte)*: Con el espanto y el miedo

Estoy dos veces temblando.

CIPRIANO: Pájaro que al viento vuelas,

Siendo tus plumas tus ramos;

965

Bajel que en el viento sulcas,
Siendo jarcias tus penachos,
Vuélvete a tu centro, y deja
La admiración y el espanto.

(Vuélvese el monte a su lugar primero.)

DEMONIO: Si ésta no es prueba bastante, 970
Pronuncien otra mis labios.
¿Quieres ver a esa mujer
Que adoras?

CIPRIANO: Sí.

DEMONIO: Pues rasgando
Las duras entrañas, tú,
Monstruo de elementos cuatro, 975
Manifiesta la hermosura
Que en tu oscuro centro guardo.
(Ábrese un peñasco, y aparece Justina durmiendo.)
¿Es aquélla la que adoras?

CIPRIANO: Aquélla es la que idolatro.

DEMONIO: Mira si dártela puedo, 980
Pues donde quiero la traigo.

CIPRIANO: Divino imposible mío,
Hoy serán centro tus brazos
De mi amor, bebiendo al sol
Luz a luz y rayo a rayo. 985

DEMONIO: Detente, que hasta que firmes
La palabra que me has dado,
No puedes tocarla.

(Quiere llegar, y ciérrase el peñasco.)

CIPRIANO: Espera,
Parda nube del más claro
Sol que amaneció a mis dichas. 990

Mas con el viento me abrazo.

Ya creo tus ciencias, ya

Confieso que soy tu esclavo.

¿Qué quieres que haga por ti?

¿Qué me pides?

DEMONIO:

Por resguardo*

995

Una cédula firmada

Con tu sangre y de tu mano.

CLARÍN (*A parte*): El alma le diera yo,

Por no haberme aquí quedado.

CIPRIANO: Pluma será este puñal,

1000

Papel este lienzo blanco,

Y tinta para escribirlo

La sangre es ya de mis brazos.

(*Escribe con la daga en un lienzo, habiéndose sacado sangre de un brazo.*)

(*A parte*: ¡Qué hiel! ¡qué horror! ¡qué asombro!)

Digo yo el gran Cipriano,

1005

Que daré el alma inmortal

(¡Qué frenesí! ¡qué letargo!)

A quien me enseñare magias

(¡Qué confusiones! ¡qué espantos!)

Con que pueda atraer a mí

1010

A Justina, dueño ingrato:

Y lo firmé de mi nombre.

DEMONIO (*A parte*: Ya se rindió a mis engaños

El homenaje valiente,

Donde estaban tremolando

1015

El discurso y la razón.)

¿Has escrito?

CIPRIANO:

Sí, y firmado.

DEMONIO: Pues tuyo es el sol que adoras.

CIPRIANO: Tuya por eternos años

Es el alma que te ofrezco.

1020

DEMONIO: Alma con alma te pago,

Pues por la tuya te doy

La de Justina.

CIPRIANO: ¿Qué tanto

Término para enseñarme

La magia tomas?

DEMONIO: Un año,

1025

Con condición. . . .

CIPRIANO: Nada temas.

DEMONIO: Que en una cueva encerrados,

Sin estudiar otra cosa,

Hemos de vivir entrambos

Sirviéndonos solamente

1030

A los dos este criado, (*Saca a CLARÍN.*)

Que curioso se quedó,

Pues con nosotros llevando

Su persona, este secreto

Desta suerte aseguramos.

1035

CLARÍN (*Aparte*): ¡Oh nunca yo me quedara!

¿Que habiendo vecinos tantos

Que acechen, no haya un demonio

Que venga al punto a llevarlos?

CIPRIANO: Está bien. Dos dichas juntas

1040

Ingenio y amor lograron,

Pues Justina será mía,

Y yo vendré a ser espanto

Del mundo con nuevas ciencias.

DEMONIO: (*Aparte.*) No salió mi intento en vano.

1045

CLARÍN: El mío sí.

DEMONIO: Ven con nosotros.

(*Aparte:* Ya vencí el mayor agravio.)

CIPRIANO: Dichosos seréis, deseos,

. Si tal posesión alcanzo.

DEMONIO (*Aparte:* No ha de sosegar mi envidia

1050

Hasta que los gane a entrambos.)

(*A Cipriano.*) Vamos, y de aqueste monte

En lo oculto y lo intrincado

Oirás la primer lición

Hoy de la mágica.

CIPRIANO: Vamos,

1055

Que con tal maestro mi ingenio,

Mi amor con dueño tan alto,

Eterno será en el mundo

El mágico Cipriano.

TERCERA JORNADA

ESCENA I

BOSQUE. EN EL FONDO UNA GRUTA.

(Sale CIPRIANO *sole de una enramada como cueva.*)

CIPRIANO: Ingrata beldad mía,
Llegó el feliz, llegó el dichoso día,
Línea de mi esperanza,
Término de mi amor y tu mudanza,
Pues hoy será el postrero 5
En que triunfar de tu desdén espero.
Este monte elevado
En sí mismo al alcázar estrellado,
Y aquesta cueva oscura,
De dos vivos funesta sepultura, 10
Escuela ruda han sido
Donde la docta mágica he aprendido,
En que tanto me muestro,
Que puedo dar lición a mi maestro.
Y viendo ya que hoy una vuelta entera 15
Cumple el sol de una esfera en otra esfera,
A examinar de mis prisiones salgo
Con la luz lo que puedo y lo que valgo.
Hermosos cielos puros,
Atended a mis mágicos conjuros; 20
Blandos aires veloces,
Parad al sabio estruendo de mis voces;
Gran peñasco violento,

Estremécete al ruido de mi acento;
 Duros troncos vestidos, 25
 Asombraos al horror de mis gemidos;
 Floridas plantas bellas,
 Al eco os asustad de mis querellas:
 Dulces aves süaves,
 La acción temed de mis prodigios graves; 30
 Bárbaras, crueles fieras,
 Mirad las señas de mi afán primeras,
 Porque ciegos, turbados,
 Suspendidos, confusos, asustados,
 Cielos, aires, peñascos, troncos, plantas, 35
 Fieras y aves, estéis de ciencias tantas;
 Que no ha de ser en vano
 El estudio infernal de Cipriano.

ESCENA II

EL DEMONIO.—CIPRIANO

DEMONIO: Cipriano.

CIPRIANO: ¡Oh sabio maestro mío!

DEMONIO: ¿A qué, usando esta vez de tu albedrío, 40

Más que de mi preceto,
 Con qué fin, por qué causa, y a qué efeto
 Osado o ignorante,
 Sales a ver del sol la faz brillante?

CIPRIANO: Viendo que ya yo puedo 45

Al infierno poner asombro y miedo,
 Pues con tanto cuidado
 La mágica he estudiado,
 Que aun tú mismo no puedes

Decir, si es que me igualas, que me excedes; 50
Viendo que ya no hay parte
De ella, que con fatiga, estudio y arte
Yo no la haya alcanzado,
Pues la nigromancia he penetrado,
Cuyas líneas oscuras 55
Me abrirán las funestas sepulturas,
Haciendo que su centro
Aborte los cadáveres, que dentro
Tiranamente encierra
La avarienta codicia de la tierra, 60
Respondiendo por puntos
A mis voces los pálidos difuntos;
Y viendo, en fin, cumplida
La edad del sol que fué plazo a mi vida,
Pues corriendo veloz a su discurso, 65
Con el rápido curso,
Los cielos cada día,
Retrocediendo siempre a la porfía
Del natural, en que se juzga extraño,
El término fatal cumple hoy del año; 70
Lograr mis ansias quiero,
Atrayendo a mi voz el bien que espero.
Hoy la rara, hoy la bella, hoy la divina,
Hoy la hermosa Justina,
En repetidos lazos 75
Llamada de mi amor, vendrá a mis brazos;
Que permitir no creo
De dilación un punto a mi deseo.

DEMONIO: Ni yo que le permitas
Quiero, si es ése el fin que solicitas. 80

Con caracteres mudos
La tierra línea pues, y con agudos
Conjuros hiere el viento,
A tu esperanza y a tu amor atento.

CIPRIANO: Pues allí me retiro, 85
Donde verás que cielo y tierra admiro. (*Vase*).

DEMONIO: Yo te doy licencia,
(*Pónese sobre la tierra a escribir Cipriano, y el*
DEMONIO habla aparte.)
Porque sé de tu ciencia y de mi ciencia
Que el infierno inclemente,
A tus invocaciones obediente, 90
Podrá por mí entregarte
A la hermosa Justina en esta parte;
Que aunque el gran poder mío
No puede hacer vasallo un albedrío.
Puede representalle 95
Tan extraños deleites, que se halle
Empeñado a buscarlos,
Y inclinallos podré, si no forzallo.
(*Sala Clarín de la cueva.*)

ESCENA III

CLARÍN.—EL DEMONIO

CLARÍN: Ingrata deidad mía,
No Libia ardiente, sino Livia fría, 100
Llegó el plazo en que espero
Alcanzar, si tu amor es verdadero;
Pues ya sé lo que basta
Para ver si eres casta, o haces casta;
Que con tanto cuidado 105

Aquí la ciencia máigca he estudiado,
Que por ella he de ver (¡ay de mí triste!)
Si con Moscón acaso me ofendiste.
Aguados cielos (ya otro dijo puros),
Atended a mis lóbregos conjuros: 110
Montes. . . .

DEMONIO: Clarín, ¿qué es eso?

CLARÍN: ¡Oh sabio maestro!
Por la concomitancia estoy tan diestro
En la magia, que quiero ver por ella
Si Livia, tan ingrata como bella,
Comete alguna vez superchería 115
En la fatal estancia de mi día.

DEMONIO: Deja aquesas locuras,
Y en lo intrincado de esas peñas duras
Asiste a tu señor, para que veas
(Si tanta admiración lograr deseas) 120
El fin de su cuidado;
Que solo quiero estar.

CLARÍN: Yo acompañado.
Y si no he merecido
Haber las ciencias tuyas aprendido,
Porque, en fin, no te he hecho 125
Cédula con la sangre de mi pecho,
En este lienzo agora
(*Saca un lienzo sucio y escribe en él con el dedo,
habiéndose hecho sangre.*)
(Nunca le trae más limpio quien bien llora)
La haré, para que más te escandalices,
Dándome un mojjicón en las narices; 130
Que no será embarazo

Salir de las narices o del brazo.

Digo yo, el gran Clarín, que si merezco

Ver a Livia cruel, que al diablo ofrezco. . . .

DEMONIO: Ya digo que me dejes, 135

Y que con tu señor de mí te alejes.

CLARÍN: Yo lo haré; no te alteres.

Pues que tomar mi cédula no quieres

Cuando darla procuro,

Sin duda que me tienes por seguro. (*Vase.*) 140

ESCENA IV

EL DEMONIO

Ea, infernal abismo,

Desesperado imperio de ti mismo,

De tu prisión ingrata

Tus lascivos espíritus desata,

Amenazando ruina 145

Al virgen edificio de Justina.

Su casto pensamiento

De mil torpes fantasmas en el viento

Hoy se informe, su honesta fantasía

Se llene; y con dulcísima armonía 150

Todo provoque amores,

Los pájaros, las plantas, y las flores.

Nada miren sus ojos,

Que no sean de amor dulces despojos;

Nada oigan sus oídos, 155

Que no sean de amor tiernos gemidos;

Porque sin que defosa en su fe tenga,

Hoy a buscar a Cipriano venga,

De su ciencia invocada,
Y de mi ciego espíritu guiada. 160
Empezad, que yo en tanto
Callaré, porque empiece vuestro canto. (*Vase.*)

ESCENA V

JUSTINA; *Música, dentro.*

(*Cantan dentro.*)

UNA VOZ: *¿Cuál es la gloria mayor
Desta vida?*

CORO DE VARIAS VOCES: *Amor, amor.*
(*Mientras esta copla se canta, se va entrando el
DEMONIO por una puerta y sale por otra JUSTINA
huyendo.*)

UNA VOZ: *No hay sujeto en que no imprima 165
El fuego de amor su llama,
Pues vive más donde ama
El hombre, que donde anima.
Amor solamente estima
Cuanto tener vida sabe, 170
El tronco, la flor y el ave:
Luego es la gloria mayor
De esta vida. . . .*

CORO: *Amor, amor.*

JUSTINA (*Asombrada e inquieta*): *Pesada imaginación,
Al parecer lisonjera, 175
¿Cuándo te he dado ocasión
Para que desta manera
Aflijas mi corazón?*

¿Cuál es la causa, en rigor,
 Deste fuego, deste ardor, 180
 Que en mí por instantes crece?
 ¿Qué dolor el que padece
 Mi sentido?

CORO (*Dentro*): *Amor, amor.*

JUSTINA (*Sosegándose*): Aquel ruiñeñor amante
 Es quien respuesta me da, 185
 Enamorando constante
 A su consorte, que está
 Un ramo más adelante.
 Calla, ruiñeñor; no aquí
 Imaginar me hagas ya, 190
 Por las quejas que te oí,
 Cómo un hombre sentirá
 Si siente un pájaro así.
 Mas no: una vid fué lasciva,
 Que buscando fugitiva 195
 Va el tronco donde se enlace,
 Siendo el verdor conque abraça,
 El peso con que derriba.
 No así con verdes abrazos
 Me hagas pensar en quien amas, 200
 Vid; que dudaré en tus lazos,
 Si así abrazan unas ramas,
 Cómo enraman unos brazos.
 Y si no es la vid, será
 Aquel girasol, que está 205
 Viendo cara a cara al sol,
 Tras cuyo hermoso arrebol
 Siempre moviéndose va.

No sigas, no, tus enojos,
Flor, con marchitos despojos; 210
Que pensarán mis congojas,
Si así lloran unos hojas,
Cómo lloran unos ojos.
Cesa, amante ruiñeñor,
Desúnete, vid frondosa, 215
Párate, inconstante flor,
O decid, ¿qué venenosa
Fuerza usáis?

CORO (*Dentro*): Amor, amor.

JUSTINA: ¡Amor! ¿A quién le he tenido
Yo jamás? Objeto es vano; 220
Pues siempre despojo han sido
De mi desdén y mi olvido
Lelio, Floro, y Cipriano.
¿A Lelio no desprecié?
¿A Floro no aborrecí? 225
Y a Cipriano ¿no traté
(*Párase al nombrar a Cipriano, y desde allí
habla inquieta otra vez.*)
Con tal ri or, que de mí
Aborrecido, se fué
Donde dél no se ha sabido?
Mas (¡ay de mí!) ya yo creo 230
Que ésta debe de haber sido
La ocasión con que ha podido
Atreverse mi deseo;
Pues desde que pronuncié
Que vive ausente por mí, 235
No sé (¡ay infeliz!), no sé

Qué pena es la que sentí. (*Sosiégase otra vez.*)

Mas piedad sin duda fué

De ver que por mí olvidado

Viva un hombre, que se vió

240

De todos tan celebrado;

Y que a sus olvidos yo

Tanta ocasión haya dado.

(*Vuelve a inquietarse.*)

Pero si fuera piedad,

La misma piedad tuviera

245

De Lelio y Floro, en verdad;

Pues en una prisión fiera

Por mí están sin libertad. (*Sosiégase.*)

Mas ¡ay discursos! parad:

.

. (*Ensí otravez.*)

Si basta ser piedad sola,

250

No acompañéis la piedad;

Que os alargáis de manera

Que no sé (¡ay de mí!), no sé

Si agora a buscarle fuera,

Si adonde él está supiera.

255

ESCENA VI

EL DEMONIO.—JUSTINA

DEMONIO: Ven, que yo te lo diré.

JUSTINA: ¿Quién eres tú, que has entrado

Hasta este retrete mío,

Estando todo cerrado?

¿Eres monstruo, que ha formado

260

Mi confuso desvarío?

- DEMONIO: No soy, sino quien movido
De ese afecto que tirano
Te ha postrado y te ha vencido,
Hoy llevarte ha prometido 265
Adonde está Cipriano.
- JUSTINA: Pues no lograrás tu intento;
Que esta pena, esta pasión
Que afligió mi pensamiento,
Llevó la imaginación, 270
Pero no el consentimiento.
- DEMONIO: En haberle imaginado,
Hecho tienes la mitad:
Pues ya el pecado es pecado,
No pares la voluntad, 275
El medio camino andado.
- JUSTINA: Desconfiarme es en vano,
Aunque pensé; que aunque es llano
Que el pensar es empezar,
No está en mi mano el pensar, 280
Y está el obrar en mi mano.
Para haberte de seguir,
El pie tengo de mover,
Y esto puedo resistir,
Porque una cosa es hacer 285
Y otra cosa es discurrir.
- DEMONIO: Si una ciencia peregrina
En ti su poder esfuerza,
¿Cómo has de vencer, Justina,
Si inclina con tanta fuerza, 290
Que fuerza al paso que inclina?
- JUSTINA: Sabiéndome yo ayudar
Del libre albedrío mío.

DEMONIO: Forzaráie mi pesar.

JUSTINA: No fuera libre albedrío,
Si se dejara forzar. 295

DEMONIO: Ven donde un gusto te espera.
(*Tira della, y no puede movella.*)

JUSTINA: Es muy costoso ese gusto.

DEMONIO: Es una paz lisonjera.

JUSTINA: Es un cautiverio injusto. 300

DEMONIO: Es dicha.

JUSTINA: Es desdicha fiera.

DEMONIO: ¿Cómo te has de defender?
(*Tira con más fuerza.*)

Si te arrastra mi poder?

JUSTINA: Mi defensa en Dios consiste.

DEMONIO: Venciste, mujer, venciste (*Suéltala.*) 305

Con no dejarte vencer.

Mas ya que desta manera

De Dios estás defendida,

Mi pena, mi rabia fiera

Sabrá llevarte fingida, 310

Pues no puede verdadera.

Un espíritu verás,

Para este efecto no más,

Que de tu forma se informa,

Y en la fantástica forma 315

Disfamada vivirás.

Lograr dos triunfos espero,

De tu virtud ofendido:

Deshonrarte es el primero,

Y hacer de un gusto fingido 320

Un delito verdadero. (*Vase.*)

ESCENA VII

JUSTINA

De esa ofensa al cielo apelo,
 Porque desvanezca el cielo
 La apariencia de mi fama,
 Bien como al aire la llama, 325
 Bien como la flor al hielo.
 No podrás. . . . Mas ¡ay de mí!
 ¿A quién estas voces doy?
 ¿No estaba ahora un hombre aquí?
 Sí. Mas no; yo sola estoy: 330
 No. Mas sí, pues yo le vi.
 ¿Por dónde se fué tan presto?
 ¿Si le engendró mi temor?
 Mi peligro es manifesto.—
 ¡Lisandro, padre, señor! (*A voces.*) 335
 ¡Livia!

ESCENA VIII

LISANDRO Y LIVIA, *cada uno por su puerta.*—JUSTINA

LISANDRO: ¿Qué esto?

LIVIA: ¿Qué es esto?

JUSTINA: ¿Visteis un hombre (¡ay de mí!)

Que agora salió de aquí?

Mal mis desdichas resisto.

LISANDRO: ¡Hombre aquí!

JUSTINA: ¿No le habéis visto? 340

LIVIA: No, señora.

JUSTINA: Pues yo sí.

LISANDRO: ¿Cómo puede ser, si ha estado
Todo este cuarto cerrado?

LIVIA (*A parte*): Sin duda que a Moscón vió,
Que tengo escondido yo
En mi aposento. 345

LISANDRO: Formado
Cuerpo de tu fantasía
El hombre debió de ser;
Que tu gran melancolía
Le supo formar y hacer 350
De los átomos del día.

LIVIA: Mi señor tiene razón.

JUSTINA: No ha sido (¡ay de mí!) ilusión,
Y mayor daño sospecho,
Porque a pedazos del pecho
Me arrancan el corazón. 355

Algún hechizo mortal
Se está haciendo contra mí,
Y fuera el conjuro tal,
Que a no haber Dios, desde aquí
Me dejara ir tras mi mal. 360

Mas Él me ha de defender, .
Y no sólo del poder
Desta tirana violencia;
Pero mi humilde inocencia 365

No ha de dejar padecer.—
Livia, el manto, porque en tanto

(*Vase LIVIA.*)

Que padezco estos extremos,
Tengo de ir al templo santo,

Que tan secreto tenemos 370
Los fieles.

(Sale LIVIA con el manto, y pónesele a JUSTINA.)

LIVIA: Aquí está el manto.

JUSTINA: En él tengo de templar
Este fuego que me abrasa.

LISANDRO: Yo te quiero acompañar.

LIVIA (*A parte*): Y yo volveré a alentar 375
En echándolos de casa.

JUSTINA: Pues voy a ampararme así,
Cielos, de vuestro favor,
Confío. . . .

LISANDRO: Vamos de aquí.

JUSTINA: Vuestra es la causa, Señor. 380
Volved por vos, y por mí.

(*Vanse los dos, y sale MOSCÓN que está acechando*)

ESCENA IX

MOSCÓN.—LIVIA

MOSCÓN: ¿Fuéronse ya?

LIVIA: Ya se fueron.

MOSCÓN: ¡Con qué susto me tuvieron!

LIVIA: ¿Es posible que salieras
Del aposento, y vinieras 385
Donde sus ojos te vieron?

MOSCÓN: ¡Vive Dios, que no he salido
Un instante, Livia mía,
De donde estaba escondido!

LIVIA: Pues ¿quién el hombre sería? 390

MOSCÓN: El mismo diablo habrá sido.

¿Qué sé yo? No muestres ya

Por eso, mi bien, enfado.

LIVIA: No es por eso. (*Suspira.*)

MOSCÓN: ¿Qué será?

LIVIA: ¿Qué pregunta, si há que está 395

Un día entero encerrado

Connigo? ¿No echa de ver (*Llora.*)

Que habrá también menester

El otro, su confidente,

Que llore hoy tenerle ausente, 400

Pues no lloré en todo ayer?

¿Hase de pensar de mí

Que mujer tan fácil fuí,

Que en medio año de ausencia

Falté a la correspondencia 405

Que al ser quien soy ofrecí?

MOSCÓN: ¿Qué es medio año? Un año entero

Ha ya que pudo faltar.

LIVIA: Es engaño, pues infiero

Que yo no debo contar 410

Los días que no le quiero.

Y si de un año ¡ay de mí!) (*Llorando.*)

Te di la mitad a ti,

Fuera injuria muy cruel

Contársele todo a él. 415

MOSCÓN: Cuando yo, ingrata, creí

Que fuera tu voluntad

Toda mía, ¡con piedad

Haces cuentas! . . .

LIVIA: Sí, Moscón,
Porque en fin, cuenta y razón
Conseñvan toda amistad.

420

MOSCÓN: Pues que tu constancia es tal,
Adiós, Livia, hasta mañana.
Sólo te ruega mi mal
Que pues eres su terciana,
No seas su sincopal.

LIVIA: Ya tú ves que no hay en mí
Malicia alguna.

MOSCÓN: Es así.

LIVIA: En todo hoy no me has de ver;
Mas no sea menester
Enviar mañana por tí.
(*Vanse.*)

ESCENA X

BOSQUE

CIPRIANO, *como asombrado*; CLARÍN, *acechando,*
tras él.

CIPRIANO: Sin duda se han rebelado
 En los imperios cerúleos
 Las tropas de las estrellas,
 Pues me niegan sus influjos. 435
 Comunidades ha hecho
 Todo el abismo profundo,
 Pues la obediencia no rinde
 Que me debe por tributo.
 Una y mil veces el viento 440

Estremezco a mis conjuros,
Y una y mil veces la tierra
Con mis caracteres sulco,
Sin que me ofrezca a mis ojos
El humano sol que busco, 445
El cielo humano que espero
En mis brazos.

CLARÍN: Eso ¿es mucho?

Pues una y mil veces yo
Haga en la tierra dibujos,
Una y mil veces el viento 450
A puras voces aturdo,
Y tampoco viene Livia.

CIPRIANO: Esta vez sola presumo
Volver a invocarla.—Escucha,
Bella Justina. . . .

ESCENA XI

Sale la que hace a JUSTINA con manto, como turbada por una puerta, y éntrase huyendo por la otra, y va tras ella CIPRIANO turbado, y CLARÍN turbado, dando vueltas con miedo.

CIPRIANO, CLARÍN

FIGURA: Ya escucho; 455
Que forzada de tus voces,
Aquestos montes discurro.
¿Qué me quieres? ¿Qué me quieres,
Cipriano?

CIPRIANO: ¡Estoy confuso!

FIGURA: Y pues que ya. . . .

- CIPRIANO: ¡Estoy absorto! 460
- FIGURA: He venido. . . .
- CIPRIANO: ¿Qué me turbo?
- FIGURA: De la suerte. . . .
- CIPRIANO: ¿Qué me espanto?
- FIGURA: Que me halló el amor. . . .
- CIPRIANO: ¿Qué dudo?
- FIGURA: Donde me llamas. . . .
- CIPRIANO: ¿Qué temo?
- FIGURA: Y así con la fuerza cumplo 465
Del encanto, a lo intricado
Del monte tu vista huyo.
(*Cúbrese el rostro con el manto, y vase.*)
- CIPRIANO: Espera, aguarda, Justina.
Mas, ¿qué me asombro y discurro?
Seguiréla, y este monte, 470
Donde mi ciencia la trujo,
Teatro será frondoso,
Ya que no tálamo rudo,
Del más prodigioso amor
Que ha visto el cielo. (*Vase.*)

ESCENA XII

CLARÍN

- Abernuncio 475
- De mujer que viene a ser
Novia, y viene oliendo a humo.
Pero debió de cogerla
Del encanto lo absoluto
Soplando alguna colada, 480

O cociendo algún menudo.
 Mas no: ¡en cocina y con manto!
 De otra suerte la disculpo.
 Sin duda debe de ser
 (Agora he dado en el punto; 485
 Que una honrada nunca huele
 Mejor) cogida de susto.
 Ya la ha alcanzado, y con ella,
 De aqueste valle en lo inculto
 Luchando a brazos enteros 490
 (Que a brazos partidos, juzgo
 Que hiciera mal en luchar
 El amante más forzado),
 A este mismo sitio vuelven.
 Desde aquí acechar procuro; 495
 Que deseo saber cómo
 Se hace una fuerza en el mundo.

ESCENA XIII

Escóndese y sale CIPRIANO, trayendo abrazada una persona cubierta con manto y con vestido parecido al de JUSTINA, que es fácil, siendo negro este manto y vestidos; y han de venir de suerte que con facilidad se quite todo y quede un esqueleto que ha de volar o hundirse, como mejor paraciere, como se haga con velocidad, si bien será mejor desaparecer por el viento.

CIPRIANO: Ya, bellísima Justina,
 En este sitio, que oculto,
 Ni el sol le penetra a rayos, 500
 Ni a soplos el aire puro,

Ya es trofeo tu belleza
 De mis mágicos estudios;
 Que por conseguírte, nada
 Temo, nada dificulto. 505
 El alma, Justina bella,
 Me cuestas; pero ya juzgo,
 Siendo tan grande el empleo,
 Que no ha sido el precio mucho.
 Corre a la deidad el velo: 510
 No entre pardos, no entre oscuros
 Celajes se esconda el sol;
 Sus rayos ostente rubios.

(Descúbrela, y ve un esqueleto.)

Mas ¡ay infeliz! ¿qué veo?
 ¡Un yerto cadáver mudo 515
 Entre sus brazos me espera!
 ¿Quién en un instante pudo
 En facciones desmayadas
 De lo pálido y caduco,
 Desvanecer los primores 520
 De lo rojo y lo purpúreo?

ESQUELETO: Así, Cipriano, son
 Todas las glorias del mundo.

(Desaparece y sale CLARÍN huyendo, y se abraza con él CIPRIANO.)

ESCENA XIV

CLARÍN.—CIPRIANO

CLARÍN: Si alguien ha menester miedo,
 Yo tengo un poco y un mucho. 525

CIPRIANO: Espera, fúnebre sombra;
Ya con otro fin te busco.

CLARÍN: Pues yo soy fúnebre cuerpo.
¿No echas de verlo en el bulto?

CIPRIANO: ¿Quién eres?

CLARÍN: Yo estoy de suerte, 530
Que aun quién soy creo que dudo.

CIPRIANO: ¿Viste en lo raro del viento,
O del centro en lo profundo,
Yerto un cadáver, dejando
En señas de polvo y humo 535
Desvanecida la pompa
Que llena de adornos trujo?

CLARÍN: ¿Agora sabes que estoy
Sujeto a los infortunios
De acechador?

CIPRIANO: ¿Qué se hizo? 540

CLARÍN: Deshízose luego al punto.

CIPRIANO: Busquémosle.

CLARÍN: No busquemos.

CIPRIANO: Sus desengaños procuro.

CLARÍN: Yo no, señor.

ESCENA XV

EL DEMONIO.—CIPRIANO, CLARÍN

DEMONIO (*Aparte*): ¡Justos cielos!
Si juntas un tiempo tuvo 545
Mi ser la ciencia y la gracia
Cuando fuí espíritu puro,

La gracia sólo perdí,
La ciencia no. ¿Cómo injustos,
Si esto es así, de mis ciencias 550
Aun no me dejáis el uso?

CIPRIANO: ¡Lucero, sabio maestro! (*Sin verle.*)

CLARÍN: No le llames; que presumo
Que venga en otro cadáver.

DEMONIO: ¿Qué me quieres?

CIPRIANO: Que del mucho 555
Horror que padezco absorto,
Rescates hoy mi discurso.

CLARÍN: Yo, que no quiero rescates,
Por este lado me escurro. (*Vase.*)

ESCENA XVI

CIPRIANO, el DEMONIO

CIPRIANO: Apenas sobre la tierra 560
Herida, acentos pronuncio,
Cuando en la acción que allá estaba
Justina, divino asunto
De mi amor y mi desvelo . . .
Pero ¿para qué procuro 565
Contarte lo que ya sabes?
Vino, abracéla, y al punto
Que la descubro (¡ay de mí!),
En su belleza descubro
Un esqueleto, una estatua, 570
Una imagen, un trasunto
De la muerte, que en distintas

Voces me dijo (¡oh qué susto!):

“Así, Cipriano, son

Todas las glorias del mundo.”

575

Decir que en la magia tuya,

Por mí ejecutada, estuvo

El engaño, no es posible;

Porque yo, punto por punto

La obré, sin que errar pudiese

580

De sus caracteres mudos

Una línea, ni una voz

De sus mágicos conjuros.

Luego tú me has engañado

Cuando yo los ejecuto,

585

Pues sólo fantasmas hallo

Adonde hermosuras busco.

DEMONIO: Cipriano, ni hubo en ti

Defecto, ni en mí le hubo:

En tí supuesto que obraste

590

El encanto con agudo

Ingenio; en mí, pues el mío

Te enseñó en él cuanto supo.

El asombro que has tocado,

Más superior causa tuvo.

595

Mas no importará; que yo

Que tu descanso procuro,

Te haré dueño de Justina

Por otros medios más justos.

CIPRIANO: No es ése mi intento ya;

600

Que de tal suerte confuso

Este espanto me ha dejado,

Que no quiero medios tuyos.

Y así, pues que no has cumplido
Las condiciones que puso 605
Mi amor, sólo de ti quiero,
Ya que de tu vista huyo,
Que mi cédula me vuelvas,
Pues es el contrato nulo.

DEMONIO: Yo te dije que te había 610
De enseñar en este estudio
Ciencias que atraer pudiesen,
De tus voces al impulso,
A Justina; y pues el viento
Aquí a Justina te trujo, 615
Válido ha sido el contrato,
Y yo mi palabra cumplo.

CIPRIANO: Tu me ofreciste que había
De coger mi amor el fruto
Que sembraba mi esperanza 620
Por estos montes incultos.

DEMONIO: Yo me obligué, Cipriano,
Sólo a traerla.

CIPRIANO: Eso dudo;
Que a dárme la te obligaste.

DEMONIO: Ya la vi en los brazos tuyos. 625

CIPRIANO: Fué una sombra.

DEMONIO: Fué un prodigio.

CIPRIANO: ¿De quién?

DEMONIO: De quien se dispuso
A ampararla.

CIPRIANO: ¿Y cuyo fué?

DEMONIO (*Temblando*): No quiero decirte cuyo.

CIPRIANO: Valdréme yo de tus ciencias. 630

Contra ti. Yo te conjuro
Que quién ha sido me digas.

DEMONIO: Un Dios, que a su cargo tuvo
A Justina.

CIPRIANO: Pues ¿qué importa
Sólo un Dios, puesto que hay muchos? 635

DEMONIO: Tiene Éste el poder de todos.

CIPRIANO: Luego solamente es uno,
Pues con una voluntad
Él obra por todos juntos.

DEMONIO: No sé nada, no sé nada. 640

CIPRIANO: Ya todo el pacto renuncio,
Que hice contigo; y en nombre
De aquesé Dios te pregunto:
¿Qué le ha obligado a ampararla?

DEMONIO (*Haciéndose fuerza para no decillo.*)
Guardar su honor limpio y puro. 645

CIPRIANO: Luego ése es suma bondad,
Pues que no permite insulto;
Mas ¿qué perdiera Justina,
Si aquí se quedaba oculto?

DEMONIO: Su honor, si lo adivinara
Por sus malicias el vulgo. 650

CIPRIANO: Luego ese Dios todo es vista,
Pues vió los daños futuros.
Pero ¿no pudiera ser
Que viendo el peligro suyo 655
No pudiera dél librarla?

DEMONIO: No, que es poder absoluto.

CIPRIANO: Luego ese Dios todo es manos,
Pues que cuanto quiso pudo.

Dime ¿quién es ese Dios, 660
En quien hoy he topado juntos
Ser una suma bondad,
Ser un poder absoluto,
Todo vista y todo manos,
Que ha tantos años que busco? 665

DEMONIO: No lo sé.

CIPRIANO: Dime quién es.

DEMONIO: ¡Con cuánto horror lo pronuncio!
Es el Dios de los cristianos.

CIPRIANO: ¿Qué es lo que moverle pudo
Contra mí?

DEMONIO: Serlo Justina. 670

CIPRIANO: Pues ¿tanto ampara a los suyos?

DEMONIO (*Rabioso*): Sí, mas ya es tarde, ya es tarde
Para hallarle tú, si juzgo
Que siendo tú esclavo mío,
No has de ser vasallo suyo. 675

CIPRIANO: ¿Yo tu esclavo?

DEMONIO: En mi poder
Tu firma está.

CIPRIANO: Ya presumo
Cobrarla de ti, pues fué
Condicional, y no dudo
Quitártela.

DEMONIO: ¿De qué suerte? 680

CIPRIANO: Desta suerte.

(*Saca la espada, tírale al DEMONIO, y no le
topa.*)

DEMONIO: Aunque desnudo

El acero contra mí
 Esgrimas fiero y sañudo,
 No me herirás; y porque
 Desesperen tus discursos, 685
 Quiero que sepas que ha sido
 El Demonio el dueño tuyo.

CIPRIANO: ¿Qué dices?

DEMONIO: Que yo lo soy.

CIPRIANO: ¡Con cuánto asombro te escucho!

DEMONIO: Para que veas, no sólo 690
 Que esclavo eres, pero cuyo.

CIPRIANO: ¡Esclavo yo del demonio!
 ¡Yo de un dueño tan injusto!

DEMONIO: Sí, que el alma me ofreciste,
 Y es mía desde aquel punto. 695

CIPRIANO: ¿Luego no tengo esperanza,
 Favor, amparo o recurso,
 Que tan gran delito pueda
 Borrar?

DEMONIO: No.

CIPRIANO: Pues ya ¿qué dudo?
 No ociosamente en mi mano 700
 Esté aqueste acero agudo;
 Pasándome el pecho, sea
 Mi voluntario verdugo.
 Mas ¿qué digo? Quien de ti
 Librar a Justina pudo, 705
 ¿A mí no podrá librarme?

DEMONIO: No, que es contra ti tu insulto.
 El no ampara los delitos,
 Las virtudes sí.

- CIPRIANO: Si es sumo
Su poder, el perdonar 710
Y el premiar será en él uno.
- DEMONIO: También lo será el premiar
Y el castigar, pues es justo.
- CIPRIANO: Nadie castiga al rendido:
Yo lo estoy, pues lo procuro. 715
- DEMONIO: Eres mi esclavo, y no puedes
Ser de otro dueño.
- CIPRIANO: Eso dudo.
- DEMONIO: ¿Cómo, estando en mi poder
La firma que con dibujos
De tu sangre, escrita tengo? 720
- CIPRIANO: El que es poder absoluto,
Y no depende de otro,
Vencerá mis infortunios.
- DEMONIO: ¿De qué suerte?
- CIPRIANO: Todo es vista,
Y verá el medio oportuno. 725
- DEMONIO: Yo la tengo.
- CIPRIANO: Todo es manos:
Él sabrá romper los nudos.
- DEMONIO: Dejaréte yo primero
Entre mis brazos difunto.
- (*Luchan los dos.*)
- CIPRIANO: ¡Grande Dios de los cristianos! 730
A ti en mis penas acudo.
- DEMONIO (*Arrojale de sus brazos*):
Ése te ha dado la vida.
- CIPRIANO: Más me ha de dar, pues le busco.
*Vase cada uno por su puerta, y salen el GOBERNADOR
y sugente, y FABIO haga relación sin barba.*

ESCENA XVII

SALA EN EL PALACIO DEL GOBERNADOR

EL GOBERNADOR, FABIO, SOLDADOS

GOBERNADOR: ¿Cómo ha sido la prisión?

FABIO: Todos en su iglesia estaban 735

Escondidos, donde daban

A su Dios adoración.

Llegué con armadas gentes,

Toda la casa cerqué,

Prendílos, y los llevé 740

A cárceles diferentes;

Y el suceso, en fin, concluyo

Con decir que en esta ruina

Prendí a la hermosa Justina

Y a Lisandro, padre suyo. 745

GOBERNADOR: Pues si riquezas codicias,

Puestos, honores y más,

¿Cómo esas nuevas me das,

Fabio, sin pedirme albricias?

FABIO: Si así estimas mis sucesos, 750

Las que me has de dar no ignoro.

GOBERNADOR: Dí.

FABIO: La libertad de Floro

Y Lelio, que tienes presos.

GOBERNADOR: Aunque yo con su castigo

Parece que escarmentar 755

Quise todo este lugar,

Si la verdad, Fabio, digo,

Otras es la causa por qué

Presos han vivido un año:
Y es que así de Lelio el daño. 760
Como padre aseguré.
Floro, su competidor,
Tiene deudos poderosos:
Y estando los dos celosos
Y empeñados en su amor, 765
Temí que habían de volver
Otra vez a la cuestión;
Y hasta quitar la ocasión,
No me quise resolver.
Con este intento buscaba 770
Algún color con que echar
A Justina del lugar;
Pero nunca le topaba.
Y pues su virtud fingida,
No sólo ocasión me da 775
Hoy de desterrarla ya,
Mas de quitarla la vida,
No estén más presos; y así,
A sus prisiones irás,
Y con brevedad traerás 780
A Lelio y a Floro aquí.

FABIO: Beso mil veces tus pies,
¡Qué merced tan peregrina! (*Vase.*)

ESCENA XVIII

EL GOBERNADOR, SOLDADOS

GOBERNADOR: Ya está en mi poder Justina,
Presa y convencida: pues 785

¿Qué espera mi rabia fiera
 Qua ya en ella no ha vengado
 Los enojos que me ha dado?
 A sangrientas manos muera
 De un verdugo.—Vos, mirad. . . . 790
 (*A un soldado.*)

Que aquí la traigáis os mando
 Hoy a la vergüenza, dando
 Escándalo a la ciudad;
 Porque si en palacio está,
 Nada a dalla vida baste. 795
 (*Vase el soldado con otros.*)

ESCENA XIX

FABIO, LELIO, FLORO.—DICHOS

FABIO: Los dos por quien enviaste,
 Están a tus plantas ya.

LELIO: Yo que al fin sólo deseo
 Parecer tu hijo esta vez,
 No te miro como a juez, 800
 Con los temores de reo;
 Sino como a padre airado,
 Con los respetos de hijo.
 Obediente.

FLORO: Y yo colijo,
 Viéndome de ti llamado, 805
 Que es para darme, señor,
 Castigos que no merezco.
 Pero a tus plantas me ofrezco.

- GOBERNADOR: Lelio, Floro, mi rigor
Justo con los dos ha sido, 810
Porque si no os castigara,
Padre, no juez me mostrara.
Pero teniendo entendido
Que en los nobles no duró
Nunca el enojo, y que ya 815
Quitada la causa está,
Intento piadoso yo
Haceros amigos luego.
En muestras de la amistad,
Aquí los brazos os dad. 820
- LELIO: Yo el venturoso a ser llego
En ser hoy de Floro amigo.
- FLORO: Y yo de que lo seré
Doy mano y palabra.
- GOBERNADOR: En fe
Deso, a libraros me obligo, 825
Que si el desengaño toco
Que de vuestro amor tenéis,
No dudo que lo seréis.

ESCENA XX

EL DEMONIO, GENTE.—DICHOS

- UNOS (*Dentro*): ¡Guarda el loco!
- OTROS: ¡Guarda el loco!
- GOBERNADOR: ¿Qué es esto?
- LELIO: Yo lo iré a ver. 830
(*Llega a la puerta, y vuelve luego.*)
- GOBERNADOR: En palacio tanto ruido,
¿De qué puede haber nacido?

FLORO: Gran causa debe de ser.

LELIO: Aqueste ruido, señor

(Escucha un raro suceso), 835

Es Cipriano, que al cabo

De tantos días ha vuelto

Loco a Antioquía desnudo.

FLORO: Sin duda que de su ingenio

La sutileza le tiene 840

En aqueste estado puesto.

TODOS (*Dentro*): ¡Guarda el loco, guarda el loco!

(*Sale CIPRIANO y gente tras él.*)

ESCENA XXI

CIPRIANO, *medio desnudo*.—GENTE.—DICHOS

CIPRIANO: Nunca yo he estado más cuerdo;

Los locos vosotros sois.

GOBERNADOR: Cipriano, ¿pues qué es esto? 845

CIPRIANO: Gobernador de Antioquía,

Virrey dei gran César Decio,

Floro y Lelio, de quien fuí

Amigo tan verdadero,

Nobleza ilustre, gran plebe, 850

Estadme todos atentos;

Que por hablaros a todos

Juntos, a palacio vengo.

Yo soy Cipriano, yo

Por mi estudio y por mi ingenio 855

Fuí asombro de las escuelas,

Fuí de las ciencias portentoso.

Lo que de todas saqué,

Fué una duda, no saliendo

Jamás de una duda sola	860
Mi confuso entendimiento.	
Vi a Justina, y en Justina	
Ocupados mis afectos,	
Dejé a la docta Minerva	
Por la enamorada Venus.	865
De su virtud despedido,	
Mantuve mis sentimientos,	
Hasta que mi amor, pasando	
De un extremo en otro extremo,	
A un huésped mío, que el mar	870
Le dió mis plantas por puerto,	
Le di el alma por Justina,	
Porque me cautivó a un tiempo	
El amor con esperanzas	
Y con ciencias el ingenio.	875
De éste, discípulo he sido,	
Esas montañas viviendo,	
A cuya docta fatiga	
Tanta admiración le debo,	
Que puedo mudar los montes	880
Desde un asiento a otro asiento;	
Y aunque puedo estos prodigios	
Hoy ejecutar, no puedo	
Atraer una hermosura	
A la voz de mi deseo.	885
La causa de no poder	
Rendir este monstruo bello,	
Es que hay un Dios que la guarda,	
En cuyo conocimiento	
He venido a confesarle	890

Por Dios, solo Dios inmenso.
 El gran Dios de los cristianos
 Es el que a voces confieso;
 Que aunque es verdad que yo agora
 Esclavo soy del infierno, 895
 Y que con mi sangre misma
 Hecha una cédula tengo,
 Con mi sangre he de borrarla
 En el martirio que espero.
 Si eres juez, si a los cristianos 900
 Persigues duro y sangriento,
 Yo lo soy; que un venerable
 Anciano, en el monte mismo
 El carácter me imprimió
 Que es su primer sacramento. 905
 Ea pues, ¿qué aguardas? Venga
 El verdugo, y de mi cuello
 La cabeza me divida,
 O con extraños tormentos
 Acrisole mi constancia; 910
 Que yo rendido y resuelto
 A padecer dos mil muertes
 Estoy, porque a saber llego
 Que sin el gran Dios que busco,
 Que adoro y que reverencio, 915
 Las humanas glorias son
 Polvo, humo, ceniza y viento.
 (*Cae boca abajo en el suelo, como desmayado.*)

GOBERNADOR: Tan absorto, Cipriano,
 Me deja tu atrevimiento,
 Que imaginando castigos, 920

A ninguno me resuelvo. (*Pisándole.*)

Levántate.

FLORO: Desmayado,

Es una estatua de hielo. (*Sacan presa a JUSTINA.*)

ESCENA XXII

SOLDADOS, JUSTINA.—DICHOS

SOLDADO: Aquí está, señor, Justina.

GOBERNADOR (*A parte:* Verla la cara no quiero.) 925

Con ese vivo cadáver

Todos sola la dejemos; (*A parte a los presentes.*)

Porque careados los dos,

Quizá mudarán de intento,

Viéndose morir el uno 930

Al otro; o sañudo y fiero,

Si no adoraren mis dioses,

Morirán con mil tormentos. (*Vase.*)

LELIO (*A parte:* Entre el amor y el espanto

Confuso voy y suspenso. (*Vase.*) 935

FLORO (*A parte:* Tanto tengo que sentir,

Que no sé qué es lo que siento. (*Vase.*)

ESCENA XXIII

JUSTINA; CIPRIANO, *sin sentido, en el suelo.*

JUSTINA: ¿Todos os vais sin hablarme?

Cuando yo contenta vengo

A morir, ¡aun no me dais

Muerte, porque la deseo! 940

(*Yendo tras ellos ve a CIPRIANO.*)

Mas sin duda es mi castigo,
 Cervrada en este aposento,
 Darme muerte dilatada,
 Acompañada de un muerto, 945
 Pues sólo un cadáver me hace
 Compañía. ¡Oh tú, que al centro
 De donde saliste, vuelves!
 ¡Dichoso tú, si te ha puesto
 En este estado la fe 950
 Que adoro!

CIPRIANO (*Recobrándose*): Monstruo soberbio,
 ¿Qué aguardas, que no desatas
 Mi vida en? . . . (*Ve a JUSTINA, y levántase*)
 ¡Válgame el cielo!

(*A parte*: ¿No es Justina la que miro?)

JUSTINA (*A parte*): ¿No es Cipriano el que veo? 955

CIPRIANO (*A parte*): Mas no es ella, que en el aire
 La finge mi pensamiento.—(*Recelándose uno de otro.*)

JUSTINA (*A parte*): Mas no es él: por divertirme
 Fantasmas me finge el viento.

CIPRIANO: Sombra de mi fantasía. . . . 960

JUSTINA: Ilusión de mi deseo. . . .

CIPRIANO: Asombro de mis sentidos. . . .

JUSTINA: Horror de mis pensamientos. . . .

CIPRIANO: ¿Qué me quieres?

JUSTINA: ¿Qué me quieres?

CIPRIANO: Ya no te llamo. ¿A qué efecto 965
 Vienes?

JUSTINA: ¿A qué efecto tú
 Me buscas? Ya en ti no pienso.

CIPRIANO: Yo no te busco, Justina.

JUSTINA: Ni yo a tu llamado vengo.

CIPRIANO: Pues ¿cómo estás aquí?

JUSTINA: Presa. 970
¿Y tú?

CIPRIANO: También estoy preso.

Pero tu virtud, Justina,

Dime ¿qué delito ha hecho?

JUSTINA: No es delito, pues ha sido 975
Por el aborrecimiento
De la fe de Cristo, a quien
Como a mi Dios reverencio.

CIPRIANO: Bien se lo debes, Justina;
Que tienes un Dios tan bueno,
Que vela en defensa tuya. 980
Haz tú que escuche mis ruegos.

JUSTINA: Sí hará, si con fe le llamas.

CIPRIANO: Con ella le llamo; pero
Aunque dél no desconfío,
Mis extrañas culpas temo. 985

JUSTINA: Confía.

CIPRIANO: ¡Ay, qué inmensos son
Mis delitos!

JUSTINA: Más inmensos.
Son sus favores.

CIPRIANO: ¿Habrás
Para mí perdón?

JUSTINA: Es cierto.

CIPRIANO: ¿Cómo, si el alma he entregado 990
Al demonio mismo, en precio
De tu hermosura?

JUSTINA: No tiene

Tantas estrellas el cielo,

Tantas arenas el mar,

Tantas centellas el fuego,

995

Tantos átomos el día,

Ni tantas plumas el viento,

Como él perdona pecados.

CIPRIANO: Así, Justina, lo creo,

Y por él daré mil vidas.

1000

Pero la puerta han abierto.

ESCENA XXIV

FABIO, *trayendo presos a* MOSCÓN, CLARÍN y LIVIA.—

CIPRIANO, JUSTINA

FABIO: Entrad, que con vuestros amos

Aquí habéis de quedar presos. (*Vase.*)

LIVIA: Si ellos quieren ser cristianos,

¿Acá qué culpa tenemos?

1005

MOSCÓN: Mucha; que los que servimos,

Harto gran delito hacemos.

CLARÍN: Huyendo del monte, vine

De un riesgo a dar a otro riesgo.

ESCENA XXV

UN CRIADO.—DICHOS

CRIADO: A Justina y a Cipriano

El gobernador Aurelio

Llama.

1010

JUSTINA: ¡Dichosa seré,
Si es para el fin que deseo!—
No te acobardes, Cipriano.

CIPRIANO: Fe, valor y ánimo tengo; 1015
Que si de mi esclavitud
La vida ha de ser el precio,
Quien el alma dió por ti,
¿Qué hará en dar por Dios el cuerpo?

JUSTINA: Que en la muerte te querría 1020
Dije; y pues a morir llego
Contigo, Cipriano, ya
Cumplí mis ofrecimientos.

(Vanse y quedan los tres solos.)

ESCENA XXVI

MOSCÓN, CLARÍN, LIVIA

MOSCÓN: ¡Qué contentos a morir
Se van!

LIVIA: Mucho más contentos 1025
Los tres a vivir quedamos.

CLARÍN: No mucho; que falta un pleito
Que averiguar: y aunque aquesta
No es ocasión, por si luego
No hay lugar, no será justo 1030
Que echemos a mal el tiempo.

MOSCÓN: ¿Qué pleito es éste?

CLARÍN: Yo he estado
Ausente. . . .

LIVIA: Di.

CLARÍN: Un año entero,

Y un año Moscón ha sido
Sin mi intermisión tu dueño;

1035

Y a rata por cantidad,
Para que iguales estemos,
Otro año has de ser mía.

LIVIA: ¿Pues de mí presumes eso,
Que había de hacerte ofensa?

1040

Los días lloraba enteros
Que me tocaba llorar.

MOSCÓN: Y yo soy testigo de ello
Que el día que no era mío,
Guardé a tu amistad respeto.

1045

CLARÍN: Eso es falso, porque hoy
No lloraba cuando dentro
De su casa entré, y con ella
Estabas tú muy de asiento.

LIVIA: No era hoy día de plegaria.

1050

CLARÍN: Sí era, que si bien me acuerdo,
El día que me ausenté,
Era mío.

LIVIA: Ése fué yerro.

MOSCÓN: Ya sé en lo que el yerro ha estado.

Éste fué año de bisiesto,
Y fueron pares los días.

1055

CLARÍN: Yo me doy por satisfecho,

Porque no lo ha de apurar
Todo el hombre.—Mas, ¿qué es esto?

*(Suena gran ruido de tempestad, y Salen todos
alborotados.)*

ESCENA XXVII

EL GOBERNADOR, GENTE; *luego* FABIO, LELIO y FLORO,
todos alborotados; después el DEMONIO

LIVIA: La casa se viene abajo. 1060

MOSCÓN: ¡Qué confusión! ¡qué portento!

GOBERNADOR: Sin duda se ha desplomado
La máquina de los cielos.

*(Suena la tempestad, y salen FABIO, LELIO, y
FLORO.)*

FABIO: Apenas en el cadahalso
Cortó el verdugo los cuellos 1065
De Cipriano y de Justina,
Cuando hizo sentimiento
Toda la tierra.

LELIO: Una nube,
De cuyo abrasado seno
Abortos horribles son 1070
Los relámpagos y truenos,
Sobre nosotros cae.

FLORO: Della
Un disforme monstruo horrendo,
En las escamadas conchas
De una sierpe sale, y puesto 1075
Sobre el cadahalso, parece
Que nos llama a su silencio.

*(Esto se haga como mejor pareciere: el cadahalso
se descubrirá con las cabezas y cuerpos de
JUSTINA y CIPRIANO, y el DEMONIO en alto,
sobre una sierpe.)*

DEMONIO: Oíd, mortales, oíd

Lo que me mandan los cielos

Que en defensa de Justina

1080

Haga a todos manifiesto.

Yo fuí quien por disfamar

Su virtud, formas fingiendo,

Su casa escalé, y entré

Hasta su mismo aposento;

1085

Y porque nunca padezca

Su honesta fama desprecios,

A restituir su honor

De aquesta manera vengo.

Cipriano, que con ella

1090

Yace en feliz monumento,

Fué mi esclavo; mas borrando

Con la sangre de su cuello

La cédula que me hizo,

Ha dejado en blanco el lienzo;

1095

Y los dos, a mi pesar,

A las esferas subiendo

Del sacro solio de Dios,

Viven en mejor imperio.

Ésta es la verdad, y yo

1100

La digo, porque Dios mismo

Me fuerza a que yo la diga,

Tan poco enseñado a hacerlo.

(Cae velozmente y húndese.)

LELIO: ¡Qué asombro!

FLORO: ¡Qué confusión!

LIVIA: ¡Qué prodigio!

TODOS: ¡Que portento!

1105

GOBERNADOR: Todos estos son encantos
Que aqueste mágico ha hecho
En su muerte.

FLORO: Yo no sé
Si los dudo o si los creo.

LELIO: A mí me admira el pensarlos. 1110

CLARÍN: Yo solamente resuelvo
Que si él es mágico, ha sido
El mágico de los cielos.

MOSCÓN: Pues dejando en pie la duda
Del bien partido amor nuestro, 1115
Al *Mágico prodigioso*
Pedid perdón de los yerros.

FIN.

NOTES

In the Osuna original manuscript of the play, reproduced by Morel-Fatio in his edition of the *Mágico prodigioso*, just as in the plays of early times before Calderón's day a *loa* frequently preceded the pieces, appears a prelude of fifty lines which is so fine and so manifestly appropriate as to warrant here its insertion, without which a student is deprived, in some degree, of both pleasure and profit. Moreover, it may be said that this is a forerunner of Goethe's *Prolog im Himmel*, which was suggested to him by the *Book of Job* (see Waxman, *opus cit.* p. 56); for further pertinent observations regarding Calderón, Goethe and the relationship of the *Mágico* to *Faust*, see also John Owen: *The Five Great Skeptical Dramas of History*, London and New York, 1896 (Goethe's "Faust," pp. 171-275; and "El mágico prodigioso," pp. 381-398). Cf. also in this connection the article in the *Encyclopedia Americana*, vol. 29, "The Wonder Working Magician," by Milton A. Buchanan.

PRÓLOGO

(Suene un clarín a una parte de la plaza y entra por ella un carro¹ pintado de llamas de fuego, tirado de dos dragones, y en él sentado el Demonio. Empieza a representar desde el carro y salta en el tablado como lo dicen los versos:)

DEMONIO

Infernales dragones,
Que deste plaustro mío sois tritones
Y sin paz ni sosiego
En el viento sulcáis ondas de fuego,
Parad en ese monte,

5

¹ Christopher Marlowe's play, *The Tragedy of Doctor Faustus*, represents the hero of the play riding through the heavens in just such a car.

- Que es última línea deste horizonte;¹
 Pues es adonde vengo
 De la licencia a usar que de Dios tengo;
 Que aunque no tengo yo ley ni obediencia,
 10 Nada puedo intentar sin su licencia.
(Ya en al tablado, y el carro se va.)
 Una mujer y un hombre
 Son los que quieren que al infierno asombre
 Su vida y dé cuidado
 A todo aquel ejército² obstinado,
 15 Corte de la soberbia y la impaciencia,
 Ella por su virtud, y él por su ciencia.
 De secreto es cristiana
 Esta hermosa mujer, deidad humana;
 Gentil es en efeto
 20 Este docto varón, raro sujeto;
 Con penitencias ella
 Camina a ser tan santa como bella;
 Con ciencia él peregrina,
 Hasta hallar la verdad de un Dios camina
 25 Y así a los dos me importa,
 Si tanto fuego este volcán³ aborta,
 Alterar en su estado,
 A ella, para que pierda lo ganado,
 Y a él, porque no lo adquiera
 30 Con su sutil ingenio; de manera,
 Que pretendiendo el cielo
 De aquélla acrisolar⁴ virtud y celo,
 Y déste, ingenio y ciencia,
 Dos licencias me da en una licencia.
 35 A este fin he venido
 Con aquesta apariencia, este vestido,
 Y no ha de ser en vano.
 ¡Perezcan hoy Justina y Cipriano!
 Por él empezar quiero
 40 A derramar mi saña lo primero;
 Luego acudiré a ella,
 Que es mujer y habrá menos en vencella.
 Y pues a esta montaña,
 Que el sol ilustra hermoso y el mar baña,

¹ The line is metrically bad; no stress on fourth or sixth syllable. To call attention to this oversight, Morel-Fatio brackets the *es* [es] in his text of the play (*opus cit.* p. 2).

² Composed of those evil spirits who, after Satan's fall, sided with him.

³ *i.e.* his own glowing inner self; *if I can accomplish it.*

⁴ *to refine.*

- 45 Él sale cada día,
 Escuela de su gran filosoffa,
 Hoy en ella le espero,
 ¡Aquél es! Retirarme hacia aquí quiero,
 Hasta que quede solo y salga al paso¹
 50 A templar este fuego en que me abraso.

PRIMERA JORNADA

Yepes; the little town of Yepes, for whose festivities of Corpus Cristi Calderón wrote the play, is in the province of Toledo, about six miles from Ocaña. Sánchez Moguel gives a description of the town as it was in 1645 (see p. 1, note 3 of Introduction).

It is of interest to note that a comparison of the title of the drama, as shown by the facsimile reproduction of the Osuna manuscript in the Morel-Fatio edition of the play, with that of the *Editio princeps*, shows the following slight variations: Just over the title, spelled in the Osuna manuscript *El máxico prodigioso*, appear the words *Jesús, María, Joseph*. Just before the *dramatis personae*, or the word *Personas*, *Primera Jornada* appears. Then, in the list of characters following, just before *Fabio*, *Celio* appears (the name of a servant of whom no use is made). Lastly, instead of *Justina*, the name *Faustina* appears. Morel-Fatio offers the following explanation in regard to the name *Justina*, which actually appears throughout the third act of the play, while that of *Faustina* appears in the two acts preceding: "Possibly, Faustina having undergone a spiritual transformation, it may have appeared to Calderón appropriate that her name by a change should indicate a transformation. All the more so in that Lipomanus first names the young woman *Justa* and afterwards changes the name to *Justina*." Waxman (p. 61 of his *Chapters on Magic* (*opus cit.*)) makes an interesting observation, remarking in the M.-F. edition in the cast of characters, "after the word *Demonio*, 'Angel' is crossed out. Angelio is the name of Mescua's devil. It looks as though Calderón at first intended to call his devil Angelio also." For more detailed information consult the M.-F. edition, pages xli *et seq.* The crossed out word is abbreviated and appears as: *Anjel=*.

¹ until he is alone and comes up this way.

As regards the names of other characters, Lisandro, Floro, Lelio, Livia: according to Morel-Fatio, they are purely fanciful, not corresponding to any names found in the Latin version. The substitution of other names for such as Praylius and Aglaïdas, found in the early version, may be easily explained because of the necessities of short verse construction, requiring quite a few ready-made available expedients, be it said without deprecatory intention, indeed, toward the great poet.

The names of the *graciosos*, as usual in Calderón, typify the activities of the characters represented: *clarín*, a trumpet, *moscón*, a big fly; *Clarín*, a noisy, windy fellow; *Moscón*, a sly boots who pretends to be simple while gadding about.

Stage Directions. *de gorrones*; like parasites in comedy of classic antiquity; hangers-on, dependents; applied to students who sponge on those with whom they have relations; *gorrón* from *gorra*, a cloth or silk cap.

Antioquía; the scene of the play, a city in Syria, in Asiatic Turkey, situated at a bend of the river Orontes, about fifteen miles from the Mediterranean. It was the capital of Syria until 65 B.C. and rose to great splendor. It was called "the Crown of the East," and "Antioch the Beautiful." The chief interest of Antioch is connected with the progress of Christianity among the heathen. Here the first Gentile Church was founded (cf. Acts xi, 20-21); here the disciples of Christ were first called Christians (Acts xi, 26). The *Catholic Encyclopedia* bears out what has been said of Cyprian and Antioquía, the capital of Syria, and states that the Christians of Antioch suffered martyrdom during the persecution of Diocletian at Nicomedia.

The *texts* of the play referred to in these Notes are: A = the *Osuna manuscript*, which is a copy of the original manuscript revised throughout by Calderón himself and reproduced in the Morel-Fatio edition of the play; B = the *Editio princeps*, followed by Krenkel and reproduced in the present text; C = the *Vera Tassis* edition; D = the *Keil* edition; E = the *Hartzenbusch* edition. Comment regarding the various editions will be found by consulting the Index.

The young men of the day were in the habit of giving such nick-

names to their servants. For student-manners and customs during the second half of the sixteenth century at the University of Salamanca, see the excerpts cited from *Apparatus latini sermonis* of the Jesuit, Melchior de la Cerda (1615), in Morel-Fatio (*opus cit.* pp. 241-243); also Gustave Reynier: *La vie universitaire dans l'ancienne Espagne*, Paris, 1902.

13. **Y su traslación**, *and his removal*; it was customary in olden times to celebrate such occasions with brilliant festivities. Likewise in Calderón's day, the removal of a saint from one place to another was the occasion for much celebration.

20. **la edad que al día le falta**, *the rest of the day, i.e. before nightfall* which was near (cf. 124-126); *edad* is synonymous for *vida*; *la aurora*, *la siesta*, *la tarde*, *la noche* are called *las cuatro edades del día*.

29b. (*a* = first half of the verse; *b* = last half of the verse.) As regards the assignment to the characters of this passage and the following, the editions of the play B, C, D, E assign 29b-40; 45-50a; 505-507a; 509; 510a; 511-514; 518-522a to Moscón: 41-44; 50b-53; 507b-508; 510b; 515-517 to Clarín. Krenkel has adhered to the A (= the Osuna MS. corrected by Calderón himself). As he points out, in comparing the *graciosos*, Clarín is far and away the windy talker. This would seem to justify Krenkel's assignment of the above passages, which is also that of A. Morel-Fatio, who, speaking of vv. 29b-50a (p. 4, *opus cit.*), says: «l'ordre du ms. est le bon, voyez v. 54.»

43. **Que un día de procesión**; Calderón has in mind the festivities of his own day, particularly Corpus Christi, which was celebrated in the fourteenth and fifteenth centuries with great splendor and still is.

44. **Entre cofrades y danzas**; the members of a religious society were known as *cofrades*; the *danzas* were a kind of solemn dance authorized on such occasions by the Church. Calderón is more apt to have in mind the Spanish festivities of his own day than those of old.

55. **Que siempre los dos**; servants were thus portrayed in Calderón's day on the Spanish stages continually bickering with one another.

64, 67. **defendido**, *argued in favor*; **consecuencia**, *the conclusion*

(*is obvious*); scholastic expressions used by the servants in imitation of the usage of their masters.

75-76. **llega, Livia . . . liviana**; *Livia* is a word of two syllables; *liviana*, a three-syllable word: thus the one named *Livia* has but a third of the way farther to go to become *liviana*; a Calderonian witticism.

81. **Plinio**; Gaius Plinius the second, 23-79; born at Como, Italy, perished in the eruption of Vesuvius; one of the most learned men of his day. Of his many works, the *Historia naturalis*, to which reference is here made, is one of the most celebrated (see 167 and note).

83. **la definición**; for **definición**. The *i* in the first syllable is due to the action of the *i* in the stressed syllable; cf. II, 283, *quiriendo*; III, 14, *lición*.

95. **que anda . . . perdido**; while by Cyprian the devil's words are taken literally, by the audience acquainted with the character they are also taken figuratively, *i.e.* a lost soul; the words *negocios* 102, *caudal* 106, and those used in 103-104 and 108, are those of the merchant (cf. II, 356-58-65), while the devil's real aim and object is the capture of two hitherto inaccessible souls.—K.

III. **Torres de Antioquía**; Calderón forms his conception of the old Syrian city from that of the old Spanish cities, the towers of which first strike the eye of the newcomer.

130. **y el alma**; object of *lleva*; construe: *Esta inclinación de los que . . . me lleva el alma*.

149-150. **a la cátedra de prima . . .**; *prima*, *sc. hora*, when the *oración*, the first prayer of the morning, was made, followed by the *lección de prima*, conducted by the *catedrático de prima*, the most eminent of the university professors. The acquisition of such an academic chair depended upon a debate, the merit of which was decided by the votes of the academic personnel. The audience naturally recalled the devil's arrogance in desiring to seat himself in God's place, and that he had the support of many angels in the ungodly attempt (cf. II, 293, *et seq.*).

156b-57. **y vaya De argumento**, *let's discuss the matter*.

167. **Ése es un lugar que dice**; the place referred to in the play and there very freely rendered is *liber II, cap. 7*, of Pliny's *Historia*

naturalis (see 81 and note): "Quapropter effigiem dei formamque quaerere imbecillitatis humanae reor. Quisquis est deus, si modo est alius [referring to the sun previously spoken about] et quacumque in parte, totus est sensus, totus visus, totus auditus, totus animae, totus animi, totus sui. Innumerus quidem credere, atque etiam ex virtutibus vitiisque hominum, ut Pudicitiam, Concordiam, Mentem, Spem, Honorem, Clementiam, Fidem, aut (ut Democrito placuit) duos omnino, Poenam et Beneficium, majorem ad socordiam accedit."

174b. There follows a genuine scholastic disputation; we can readily imagine two students from Salamanca with their: *Niego la mayor. Concedo. No es clara la consecuencia. Sobre imposibles y falsas proposiciones no hay argumento. ¿Qué sacas deso?* J. J. Putnam: *Studien over Calderón en zijne geschriften*, Utrecht, 1880 (pp. 262-290); cited by K., p. 122 of his edition of *El mágico*.

179b-180. *Danae . . . Europa . . .*; Jupiter in the form of a shower of gold flooded an underground chamber where Danae was concealed, wooed and won her. Their son was Perseus.

In the form of a white bull Jupiter carried off Europa from Sidon where she was gathering flowers, and bore her on his back towards the south coast of Crete, where she gave birth to three sons who remained under Jupiter's protection.

201b-202. *respuestas . . . estatuas*; allusion to the characteristic ambiguity of the prophetic responses of the oracles of antiquity.

204. *alegué letras profanas*; cf. 185-86; Cyprian as a circum-spect debater desires to ward off any such reproach as the devil in his previous reply uttered.

206. *Ídolos . . .*; the term is used by the heathen philosopher ingenuously.

207. *Aseguraron*; *sc. la victoria en una batalla*.

215. *Mala voluntad en Dios, i.e. El imaginar mala voluntad en Dios la implica*: which in itself is obviously a contradiction; *i.e.* to suppose ill will in God is to imply its existence (which because of God's attributes is a contradiction).

219. *Niego la mayor*; *mayor* is the Latin term used in logic; *propositio major*, principal proposition as compared with the *propositio minor*, the subordinate proposition, the two being known

as the premises, preceding the *conclusio* or final clause of a reasoning called *sylogismus*, composed of the two premises and the conclusion.

223. **Que es la providencia**; *i.e.* it is not given to mortals to understand God's ways.

223b-224. **Y más Debió importar . . .**; *y más debió importar el perder*, etc.

242-244. **Importó para esa causa**, it was necessary for that purpose, *i.e.* (más debió importar la batalla al que la perdió perderla, que al que la ganó el ganarla, 223-225) to stir *passion with his voice*; as Cyprian goes on to explain, the god could have kept still, leaving spirits to tell about the result,—victory or defeat, without committing himself, *i.e.* lying as to the result.

245b-252. **genios hay**; the Roman *genii* were protecting spirits that accompanied individuals or bands of men and guided them in their conduct; the fact that there are spirits among us dictating good and evil is an argument to prove that there exists a spiritual world and hence that the soul is immortal.

256b. **Repara**; the disputants, who have hitherto used the second person plural (112, 117, 203, etc.), now use the second person singular (284, 299, 268, 301) but use, to take leave of each other, the more polite second person plural (309). These disputations were usually conducted in Latin.

259. **Deidades unas . . .**; the B manuscript (= *Editio princeps*) has *una*, as do also the C D and E manuscripts, and the *Biblioteca románica*.

262b. **fábrica gallarda**; cf. 62, the term being applied by Cyprian to the universe, in one case; and afterwards by the devil, to man, to denote the infinitely smaller workmanship of an individual. Man's unity, like that of the universe, is in itself a proof of one Divinity or Maker contrasted with a number of gods, or polytheism.

280. **Desiguales en la instancia**; unequal in the individual case.

295. **Una, dos o más personas**; a foreshadowing of the Trinity.

309. **Id . . . Quedad**; see note to 256b argument.

313b. **Pues tengo licencia**; Cyprian's argument that the devil needs divine permission to tempt the godly is based on the *Book of Job*, I, 12: "And the Lord said unto Satan, Behold, all that he

hath is in thy power . . ."; also *Job* II, 6: "And the Lord said unto Satan, Behold he is in thine hand . . ."; Calderón in his plays has not infrequently, as here, had in mind this passage; cf. the *Prolog*, line 8.

319. **Volver a repasar**; notice the pleonasm: *to return to review*.

337b. **aborto destos troncos . . .**; *a creation (born) of these trees*; like ideas are found in mythology, as in the case of Myrrha, mother of Adonis, who was changed into a tree. Calderón uses **aborto** freely, *something sprung from*.

341-42. **Para acercarme . . . nada**; a characteristic trait of the *gracioso* is cowardliness.

348. **los ojos y la esperanza**, the eyes symbolize in classical and general literature what is choicest, most noble and excellent of its kind.

382b. **letras y armas**; Calderón had served with the sword his fatherland, as had also many other illustrious writers of the Iberian peninsula, notably Lope de Vega, Cervantes, Camões (see Introduction to the *Alcalde de Zalamea* in the editor's edition of that play: "Calderón the Soldier," X, p. xi), New York, 1918.

383. **Si el haber salido . . . se salva**, *if having come out to the duelling ground is an incident of the combat, inasmuch as you have already fought, the charge of cowardice is ward off*.

427b-28. **a casaros . . . aspiráis**; according to the Spanish laws of honor in those days, it was customary and necessary to fight for one's sweetheart (*dama*) upon the slightest provocation. On the other hand, once the lady becomes the bride or wife (*esposa*), a duel on her account could be regarded as bringing shame upon her. Jealousy in this case is barred out. Only absolute unfaithfulness must be avenged by the death of the seducer and that of the lady. (Schmidt, *opus cit.* p. 72, note.)

441b-43. **que el galán . . . pasara**, for the suitor who in the first place would be content to make light of jealousy would in the sequel overlook his dishonor.

452-455. **Si a mí . . .**, *if (the lady) chooses me, the more urgent is my obligation (to fight) since another circumstance thereto is added in that there is someone else who loves the one who loves me (while at present my opponent merely loves one whom I love)*.

456b-57. *la saña de que . . . quiero, the rage that the one whom I love loves another.*

467. *Mas con las damas . . . tratan, but with ladies who make a profession of love and a practice of choosing lovers and then abandoning them.* A, or the Morel-Fatio text, makes this clearer, the four following lines, numbered 595-601, reading thus:

Pero con las principales
Mujeres a cuya fama
Se debe toda atención,
Puede al honor alterarla.

490b. *a hablarla*; throughout the play, almost invariably, *la* represents the dative feminine pronoun; cf. 986; II, 47, 873; III, 777, 795, 925.

490-92. *Quiero preferirme . . . , I rather wish to speak to her* (for both of you) *that she may be forewarned when her father comes to speak to her of your desires, i.e. that she be given in marriage to one of you (as may be inferred from 469); a eso = a darla a uno de los dos; ir a = venir a.*

505 *et seq.*; as regards the assignment of the speeches of the *graciosos*, see note to 296; the entire scene, intended, of course, simply to amuse, is a parody on the preceding, at the expense of the servant personnel given to posing and imitating their masters; cf. 847 and note; III, 99.

526. *Siempre las Livias ingratas*; Krenkel suggests a possible allusion to the notorious Roman empress, Livia Drusilla († 29 A.D.), wife of Augustus, and their like-minded grandchild, Livia, or Livilla (executed 31 A.D.).

534b. *si algun testimonio*; the kind of testimony referred to is made clear in 200 *et seq.*; that the heathen images gave replies to their questioners, the Christians did not deny, but traced back such responses to the activity of the devil and of evil spirits.

547b. *no ha nacido . . . , your weeping has not taken place because, i.e. it is not because you are my daughter that you weep; for haber nacido = have arisen, cf. II, 832.*

557-60. *Y nunca quise . . . mi dolor*; the sense of the passage Krenkel gives as follows: I never wanted, by means of patient, persistent asking, to pry into a mystery that for you is an object

of pain and the revealing of which must likewise trouble me deeply (when I learn that I am not your daughter).

562. **Que de entenderte no acabe**, that I do not end by understanding you, *i.e.* not clearly to understand you; for *acabar de*, cf. II, 561; **acabo de creer**, I end by believing.

567-570. **Justina . . . he temido el efeto**; *Justina, I kept silent a secret, during your whole life (up to the present time) because I feared the effect of it.* As Morel-Fatio says (*opus cit.* p. 251): «Il y à la sans doute un *descuido* de Calderón . . . la répétition peu harmonieuse du mot *efeto*» . . . Of the various renderings given, Krenkel's seems to the editor of the present text preferable. As regards *la edad que tienes* (569), cf. 20: *la edad que falta*, accusative of duration of time.

571b. **Sujeto**, a person; used not infrequently in speaking of a woman and in a perfectly respectful sense.

581. **Y así . . .**, and thus at the expense of my grief listen to what gives you pleasure, K. interprets thus: *Tu placer*, *i.e.* the pleasure which you find therein to learn my secret, takes into account my grief (in that it makes all the easier for me the communication).

596b-97. **en siete montes . . .**; Rome is styled *septicollis* by Late Latin writers, and is represented by a woman seated on a beast with seven heads.

600. **albergue**, lodging place, because the Christians regard themselves on earth as pilgrims.

610. **Rubricaron felizmente**; instead of signing with the pen and adding the *rubrica*, or flourish, showing the autograph to be genuine, his forefathers had made their mark of genuine loyalty to the Christian religion with their blood, dying as martyrs.

619. **Alejandro, papa nuestro**; As the Pope Alexander II (1061-1073) lived at a period too remote from the incidents of the history of Cyprian and Justina, as Morel-Fatio says (*opus cit.* p. 252): «Il ne peut-être question que du pape Alexandre premier, dont l'avènement se place suivant les sources, de 103-109, et le martyre de 114 à 119. Lisandro qui vivait encore, d'après Calderón, sous Decius (cf. Introduction I, § II) ne pouvait donc pas avoir reçu les enseignements de ce pape mort au commencement du II^e siècle.» Possibly Calderón's mention of the Pope Alexander may be taken

as an anachronism, such inaccuracies being of not infrequent occurrence in the poet's plays. Morel-Fatio, however, takes exception to this view, for he goes on to say: «Mais comme le fait remarquer V. Schmidt il y a une part de légende dans l'histoire de cet Alexandre, et dans une œuvre comme la *Mágico*, on ne peut nommer anachronisme qu'une donnée qui trouble la chronologie de faits parfaitement établis et qu'il est impossible de dissimuler dans les brouillards de la légende ou de la poésie.» It would seem that such a view of anachronism might here equally well apply to Decius. Angelo Monteverdi (vol. I, p. 362 of the *Drammi tradotti*) says: «Il poeta ha preso un nome a caso senza curarsi dell'esattezza storica.»

626. **De la que a mártires vierte**, *with the blood it causes the martyrs to shed*; a *martires*, dative of direction, according to Wiggers: *Grammatik*, p. 255.

632. **No acabe el rigor. . . . Con todos**, *that the stubborn severity may but once and for all time make an end of all*; for *acabar con*, in the sense of "make an end of" ("destroy") cf. II, 131; sometimes in the same sense used with the accusative, as in II, 808; for *acabar de* = to end by, cf. I, 562, II, 561.

641. **Todos los Órdenes sacros**: "*Órdenes* se llaman los grados, que se van recibiendo sucesivamente y constituyen ministros de la Iglesia: como Ostiario, Lector, Exorcista y Acolyto, los cuales se llaman *Órdenes menores*, y el Subdiaconato, Diaconato, y Sacerdocio, que se llaman *mayores*" (Ideler's *Ausgabe des Don Quijote* VI, 24, Bd. V and VI containing the notes, Berlin, 1804). —K.

642-43. **A cuya dignidad . . . el ángel**; cf. I *Peter*, 1, 12: "Unto whom it was revealed that not unto themselves, but unto us they did minister the things which are now reported unto you by them that have preached the gospel unto you with the Holy Ghost sent down from Heaven; which things the angels desire to look into."

644. **El hombre serlo merece**, *for man alone deserves to be ordained*; *serlo* = ser ordenado (from 641).

649. **Peregrinando a merced**; the early Christian preachers and missionaries were everywhere received by their fellow-believers with open arms and lived at the expense of their hosts.

657b-59. **me dejó . . . las estrellas etc.**, *he left for me the stars to*

be his substitute as a pledge that would return to me; **me** = *me* dative, of advantage, the entire clause following *dejó* is the object.

675. **En las soledades**; as in the first line of the opening scene of the play, solitude is here considered well adapted to revery and to the reflection of a philosopher.

678-680. **Cuando, de un suspiro . . . vuelve**; 'when the echo weakly returns the half of a feeble sign to the one from whom it comes': *when I heard the indistinct echo of a feeble sigh*.

681. **Retruje al oído . . . juntamente**, *I concentrated in my hearing all my senses together*; *retruje* older form of *retrajo*.

694. **De infames verdugos**; in the Middle Ages and also in Calderón's day, hangmen were classed with people of ill repute.

705. **Iman fué de mi piedad**, *my pity was attracted magnetically by the voice*; Calderón is fond of using in a figurative sense *imán* as here, bringing out the power of attraction in the word itself to draw one's attention.

712. **El norte**; parallel with *imán*, Calderón is also fond of using *norte* for anything whatever that may serve to indicate direction, especially, as here, the voice.

715. **A brazo partido**, *arm to arm; without weapon*; with arms apart (in a death grapple about the enemy), cf. III, 491, where *entera*, the opposite meaning of *partido* (the arms being free to fight as in boxing), is used by way of contrast.

729. **en ese infelice**. The versions O, C, E, have *en esa infeliz*; if any masculine word is understood, it would seem to be *ser: ese (ser) infelice*; the form *infelice* is poetical.

757-62. Such parenthetical interruptions denoting embarrassment or emotion are frequent in the plays of Calderón; cf. 768, 788 *et seq.*, 800, 810, *et seq.*; II, 1004, *et seq.*

787-90. **amor**; the repetition three times of *amor* is infelicitous; what one might expect instead of *amor* in 789 is *error* (from 790); *disculpado* (787) = *disculpable*; —K.

794-796. **Pero ved que . . . la deis vos**; cf. II, 448, the idea of giving life to others and thereby losing it one's self, with the idea of losing one's own life and regaining it.

797b. **el que hubiera**, *the (consequences) of a scandal arising*.

805-806. **Que yo componga . . . vos dispongáis**, *that I should*

arrange their love affairs and (in doing so) you should awaken my jealousy, cf. for similar word play, which is of frequent occurrence, III, 540-1.

819. **discurso y la razón**, *words and ideas*; *discurso* and *razón* occur together quite often; cf. II, 1016.

824. **pudiérades**; old form of which Calderón is fond, for **pudierais**; cf. for analogous forms II, 129; 744.

827b-28. **por haber querido vos . . .**, *if you had loved one of them*.

842b. **¿Cómo si es dios?** *how so, if it is a god (of love?)*; the common noun *amor* goes over, as it were, into the proper noun *Amor*, the idea being 'how can I tell my love not to be daring, when he is a god and as such all powerful?'

847. **Señora Livia**; this scene is the comical counterpart of the preceding, the servants making use as best they can, as in scene VI, of the language and idea just heard, a not uncommon theatrical device before the time of Calderón; cf. 505 and note for assignment of the speeches; III, 100, note for the name *Livia*.

860. **Sin razón ni entendimiento**; cf. with 819; and Livia's speech with that of Justina (817-826).

878. **Mayor será el de mañana**; the present day is nearing its end; cf. 20, 125 *et seq.*, 887 *et seq.*

886. **En dando que den las doce** = *así como den las doce*, according to C (= *Vera Tassis* version), *the moment the clock strikes twelve*.

889-890. **Cuando yo a adorar la esfera . . .**, *when I come to adore the sphere of this entrance (i.e. Justina)*; *esfera*, *circulo*, *cielo*, are terms of ancient astronomy which Calderón has in mind here and in III, 16, 65 and 1097 (see note to these verses). The earth was supposed to be stationary and the centre of the universe, which was surrounded by eleven hollow concentric spheres, having for their middle point the earth. The lowest of the spheres surrounding the earth and nearest to it is that of the *Moon*; this in its turn is surrounded by the sphere of *Mercury*, Mercury by *Venus*, Venus by the *Sun*, the Sun by *Mars*, Mars by *Jupiter*, and Jupiter by *Saturn*. Next, and over these seven planets, is the sphere of the *Fixed Stars*, also called *Firmament*, of which the demon speaks,

II, 817-18; *Pues sabré destachonar la clavazón de los orbes*, the clavazón being the Fixed Stars with which this heaven (or sphere) is studded. Over the Firmament is the *Crystalline heaven* (*Coelum partim diaphanum, partim lucidum*); over the Crystalline heaven is the *Primum mobile* (first-movable circle, heaven or sphere), also called *Coelum diaphanum* (transparent-heaven), lastly, over all the other heavens the highest heaven, the *Empyreum* (fire heaven), composed of the purest light immovable, and the abode of the souls of the blessed. The home of Justina, whose centre she is, is likened to one of these spheres made radiant by the pure light shed by the young girl. Cf. C. H. Grandgent: *La divina commedia*, v. iii, p. 5.

901b. *tocando, as regards*: cf. II, 545; III, 826.

902. *O la ventura o el riesgo, either my happiness or my peril* (stage directions following 922. The devil arrives on the stage).

922. (Stage directions following this verse.) *los dos afirmados, facing each other in the attitude of fencing, each on the point of thrusting.*

926b. *ábrase el centro*; on the floor of the stage were apertures, *escotillones*, which closed and opened, as it were, automatically, and through which passed up and down suddenly demons and spirits.

935. *saber, el deseo de saber, el querer saber.*

942. *de la casa dueño*; not Lysander, whom Floro knew (cf. 494), but the favored lover; cf. 961-62a-982.

957-58. *En vano la lengua . . . el acero*; cf. for this favorite contrast 329 and note 971b *a tu lado estoy*; a conventional expression used by one coming to help a friend who is about to be attacked; cf. 975.

986. *Que no la hables*; see note to 490 for *la = le*.

1006b *et seq.* *Que aunque . . . a costa de, for although I mean to avenge myself for* (at the expense of) *my ill treatment* (from Justina and his rival). Floro had received an affront because he had been a witness to his own dishonor, as he believed he had seen his rival coming out of Justina's room. By killing her lover he would take revenge for Justina's scorn, and at the same time avenge his honor.

1031-32. *Porque digan . . . , that it may be said that love is the destroyer of the mind*; the reverse of the more usual saying: "Love makes the dull wise."

SEGUNDA JORNADA

1-25. *Ap. Altos pensamientos míos . . .*; a monolog in the form of an address to one's thoughts, frame of mind, intellectual attributes and the like; such abstract reflections are much to Calderón's liking.

6-8. *altreviéndooos al cielo . . . el abismo bajáis*; cf. *Luke* x, 15; "And thou, Capernaum, which art exalted to heaven, shalt be thrust down to hell."

12. *La luz de la cuarta esfera, the splendor of the fourth sphere* (the sun) (cf. 40 and see note to I, 889).

19-20. *De un desdén . . . a los desvelos, my suspicions hurl me with their fury from disdain to insult, from affront to anxiety.*

47. *la hablaré en mi amor*; for *la* see note to I, 490.

51. *como criado*; servants wore ordinarily gay colored clothing; cf. I, 1027.

72. *hasta la muerte*; this expression is true in another sense than that here of the ordinary meaning (cf. III, 1020 *et seq.*). Calderón is fond of such prophetic utterances, the deeper meaning of which is unknown to the speaker and is only revealed later on.

77b-78. *y si a advertir Llegáis, if you realize.*

93-96. *Porque no quiero . . . lo que es suyo*; Livia, who has a certain smattering of Latin (cf. I, 874), recalls here the "*sum cuique tribuere*," the famous definition of justice, stated in the *Corpus juris*; "*Justitia est constans ac perpetua voluntas jus suum cuique tribuendi*." Krenkel, moreover, in the passages cited (cf. p. 46 of his introduction) to prove that Calderón drew some of the material of the play from the *Legenda aurea* (see Introduction to the present text, p. xiv) quotes from the very beginning of the legend as there told of the saints Cyprian and Justina the following passage: "*Justina a justicia dicta est, ipsa enim per justitiam unicuique quod suum est reddidit.*"

100-102. *Oye usarcé . . . lazos hace, do you hear (that), my queen? You see well with what ardor you give your embraces today.* The *con* in 101 which goes with the *que* of the subordinate clause in 102 has been crowded into the main clause, a quite common kind of attraction in Calderón.

128. **La isla de los ay-de-míes**, *the island of woes*; the interjection *ay-de-mí*, "woe unto me," is considered as one word, the plural being like any other word (e.g. *rubí*, *rubíes*) *ay-de-míes*; the passionate expression and the apparently involuntary gesture whereby both servants receive a blow constitute one of Calderón's not infrequent comic strokes.

129. **estábades**; old form for *estabais*; cf. I, 824, II, 744.

131a. **Yo y todo**, *and I likewise*.

137-140. **fuera del lugar . . . que estudiar**, *go on outside of the town*. Clarín: *it is useless to go into the country, for we haven't got to study*; allusion to the first scene of the play, in which we find Cyprian in the country in order to study undisturbed.

153. **Y entre confusos desvelos . . .**, *and amid the confused anxieties of a rigor about which I am in doubt*; the rigor is ambiguous because, as he explains, he knows whom he loves but he knows not whom he is jealous of.

168b. **Yo la aceto**; this mysterious and fearful reply is not of Calderón's own invention. In one of the plays he had in mind while writing the "Mágico," particularly, *El esclavo del demonio*, by Mira de Amescua (cf. Introduction to the present text, § XXXVIII) the protagonist, Don Gil, exclaims to himself: *Por gozar de ti Leonora, daré el alma*, to which the demon, making his appearance in the guise of a courtier named Angelio, replies immediately: *Yo la aceto* (cf. K., p. 75).

175b-176. **no perdona El rizado copete . . .**; *does not spare the curl-crowned top of this mountain*.

178-179. **horizonte . . . Mongibelo**, *our whole horizon is the flaming picture of Mongibelo*. Mongibelo (Italian: Mongibello = monte and Arabic *dschebel* = mountain, *i.e.* mount mountain) is another name for Aetna, in Sicily, and is frequently used by Calderón in the sense of a volcano, and even together with Aetna, as though they were different mountains or volcanoes. **Es ardiente pincel** = *la obra pintada* (Salvá).

181-182. **Tanto ha que . . . ignoro . . .**, *it is so long, O philosophy, since I have given you up, that I am ignorant of (cannot explain) the meaning of this day!* Punctuated with an exclamation mark, as in Krenkel's text, the phrase seems to have a tone of

regret and bitterness rather than to be satirical; printed as in E (= the *Hartzenbusch* text) with an interrogation mark, *Can it be so long, O philosophy*, etc., the idea then seems to be that Cyprian has come to the first realization of his helplessness and wonders at his inability to explain the phenomena.

183-86. *El mar . . . ruina . . . espumas*, the sea appears to be amid the clouds (raised on high by the storm) the scene of a despairing conflagration, since over and above the wind (which is now beneath the sea instead of as usual blowing over the water) in curled flakes it presents to the wind its foam in the form of flowing ashes. —K.

187-88. *Naufragando . . . que no cabe*, about to be wrecked a ship appears to have no place in all the sea to betake itself.

190b. *la piedad del puerto*, the (insidious) protection of the port.

193b. *y lo que tarde . . . aguarda*, and the reason of death's delay (in submerging the ship) is in order that the portion of the crew awaiting death may die (of anxiety).

195-96. *Y aun en ella . . .*, nor are sinister omens on board the ship itself lacking; they are not all in the heavens nor composed of the elements of nature.

199-200. *Todo negro . . . de su tormenta*, bears up its framework all black except where covered by the waves.

202-4. *Ya no es del mar . . . en sangre se salpique*, now the struggle is not only against the sea, for the land in sight presents a rock on which the ship may strike in order to bespatter the foam with blood. According to Krenkel, the second *la* is a repetition of the first *la*, whatever that refers to. The rendering here suggested makes the first *la* refer to *tierra*, and the second *la* (instead of the dative *le*) refers to *nave*; cf. the text C, the *Vera Tassis* edition, which reads: *Un peñasco le arrima*, etc. v. 204 (variants). (The construction is not clear.)

206. *Que nos vamos a pique . . .*, it is certain we are foundering; cf. such expressions as *que me caigo*, *que me quemo*, *que me muero*; some say that *digo* is understood, but that does not fit all cases. The more complete expression would seem to be: *mira que me caigo*, *quemo*, *muero*; therefore: 'watch out, we are foundering' renders the idea.

209. **Porque su horror se asombre . . .**, *that the horror of the storm may be dumbfounded.*

212. **El camarín de los tritones . . .**, *in search of the store-room of the tritons*; "camarín" primarily is a room behind an altar containing a sacred picture; then a closet or suitable chamber for storing things; here the locker of the tritons. Tritón, son of Neptune and Amphitrite, is represented as a bearded sea god, having above the water the form of a man, beneath the waves the form of a sea-monster with the tail of a fish. The tritons performed services for the nereids and the other sea divinities.

213-214. **Y en crespó . . . el pino**, *and in the foaming whirlpool is the victim of the sea, the mast having fallen.*

217. **zafir**, *sapphire*, often thus used of the sea.

226. **Dulce madre . . . tierra**; an invocation customarily heard from those saved from drowning; the earth is frequently called by poets "the mother of all."

227b-228. **contra aquel Monstruo . . .**; the poet seems to have in mind *Jonah* ii, 11: "And the Lord spake unto the fish and it vomited Jonah upon the dry land"; on *monstruo*, cf. 370, 975; III, 887, 951b.

232 *et seq.* **Viendo . . . que no hay firme**, *seeing in your greatest hardship, there is nothing durable under the* (circular motion of the) *moon*; cf. *Ecclesiastes* ii, 11: "Then I looked on all the works which my hands had wrought, and on the labor that I had labored to do: and, behold, all was vanity and vexation of spirit, and there was no profit under the sun"; for "cercos de la luna" see note to I, 889.

247-254. **ya que . . . tu nave**; here again it would seem as though Calderón had in mind the passage from *Jonah* i, 12: "And he said unto them, Take me up and cast me forth unto the sea; so shall the sea be calm unto you, for I know that for my sake this great tempest is upon you"; v, 15: "So they took up Jonah, and cast him forth unto the sea; and the sea ceased from her raging."

263 *et seq.* **Yo soy . . . un epílogo**; cf. the Introduction (§ XXXI; the devil here relates by means of a transparent, allegorical disguise the story of his rebellion and fall, as portrayed in the doctrine of the Church, and summarized in *Isaiah* xiv, 11 *et seq.* The sense of the passage is obvious to the audience, but not to Cyprian,

which, of course, heightens the general interest. Such means of holding the attention, varying in their particular development, are found to be used by the devil in the drama of Guillén de Castro, *El prodigio de los montes* (see Introduction, § XXXIX) and in that of Mira de Amescua (*ib.* XXXVIII): *La vida y muerte de la monja de Portugal*.

264. **Un epílogo, un asombro**; cf. note to 1043.

267-270. **Tan galán fuí . . .**; notice in these verses the repetition or balancing of *tan*, *por*, *tan por*, a rhetorical figure (chiasmus) and a favorite one with Calderón; cf. 859, 875, 1056; III, 325, 500, 856, 874.

275 *et seq.* **En su palacio cubierto**; cf. Ovid: *Met.* 2, 1 *et seq.*: "Regia Solis erat sublimibus alta columnis, Clara micante auro flammasque imitante *pyrope*."

282-5. **solio, . . . tronos**; *solio* and *trono* are usually synonymous with "throne," the former taken from the Latin and the latter from the Greek. Here, however, *solio* seems to mean everything making up the throne, in the way of appurtenance, platform, arm-chair, canopy, furnishings, etc. . . ., while *trono* seems to be used in the narrower sense of the *seat itself*.

283. **quiriendo**; for *queriendo*, a case of retrogressive attraction of *i*, or assimilation of the *e* in the first syllable to the *i* in the following syllable (cf. *definición* I, 83; *lición* II, 1054, III, 14).

287a. **Loco anduve**; the use of *andar* and *ir* combined with adjectives and participles is well explained in Foerster's *Spanische Sprachlehre*, p. 368, Berlin, 1880; cf. I, 94, 112; III, 935.

289. **Mas quiero en mi obstinación . . .**; this defiant attitude of the devil appears in the Segunda Jornada of Guillén de Castro's *El prodigio de los montes y mártir del cielo, Santa Barbara* (cf. Introduction, § XXXIX): «Yo soy un príncipe a quien Mi dueño cual indignado De su reino ha desterrado, Si bien me estuvo a mi bien, Porque aquí soy rey también, Y en su reino era vasallo.»

293 *et seq.* **Si fueren temeridades**; cf. I, 151; Calderón has well described the battle of the demons against the Supreme Being in the *Auto*: "La vida es sueño," p. 462 (*Teatro selecto de Calderón de la Barca*, precedido de un estudio crítico de D. Marcelino Menéndez y Pelayo, Madrid, 1881).

303-304. **Logrando . . . Insultos, muertes y robos . . .**; the passage brings to mind the story of Cain and Abel, the increasing wickedness of man, which finally brought about the deluge.

307-8. **Argos . . . lince**; a favorite combination of Calderón's to denote the greatest possible sharp-sightedness together with the utmost watchfulness. Jupiter, in order to conceal from Juno the beautiful nymph Io with whom he was in love, changed her into a heifer. Juno commissioned the Grecian prince Argos, said to have one hundred eyes, of which fifty were always open, to watch over the movements of Io. Mercury with his flute lulled Argos to sleep and then cut off his head. Juno scattered the eyes of Argos all over the tail of her peacock. The story of Argos is told in Ovid, *Met.* I, 622-723.

316. **Piedra a piedra**; cf., for like frequent expressions in Calderón, 341, 985.

319. **cumpla una palabra**; allusion to Cyprian's words: *Que diera . . . el alma* (161) which, of course, by the latter are not understood.

330. **Aquí de su ingenio . . . los riesgos**, *I take account here of the dangerous tendencies of his genius*; Cyprian's insatiable desire for knowledge leads the devil to hope that he will become interested in magic.

335. **De aquél . . . ni déste**, *because of the former (despecho), because of the latter (prodigio)*.

341b. **línea a línea**; cf. **piedra a piedra**, 316 and note.

346. **Quiero que lo inculto . . . Deste Nembrot . . .**, (*see whether you wish that all that is wild and rough of this Nimrod of rocky mountains, more savage than the Babylonian (Nimrod) to open wide its interior, without (at all) losing its leafy exterior*; cf. *Genesis* x, 8, 9: "And Cush begat Nimrod: he began to be a mighty one in the earth. He was a mighty hunter before the Lord: wherefore it is said: Even as Nimrod, the mighty hunter before the Lord." Nimrod is from a Hebrew word "marad," meaning "to rebel." As a subject for legendary story, he appears already in the works of the Jewish historical writer Josephus (*Antiquity* i, 4) as the builder of the Babylonian tower and serves later on as the type of defiance and arrogance towards heaven. Dante, who has con-

ceived him as an enormous giant, has him punished for his misdemeanors in Hell (*Inferno XXXI, 76 et seq.*) and makes him atone for them in Purgatory (*Purgatory XII, 34 et seq.*).

356. **Librarte el bien . . .**, *compensate you for your benefits to me*; here again and in 358 and 365 the devil uses commercial expressions precisely as he has already (see I, 102, 106).

364. **Ya de cortés, ya de corto**, *because of politeness or of bashfulness*; notice the word-play in *cortés* and *corto*.

365-66. **Págate de los deseos . . .**, *Satisfy yourself with my intentions, if I do not cause them in you to come to naught.*

368. **Que agradezco y que conozco**, *which I appreciate and recognize*; as K. remarks, *conozco* after *agradezco* is feeble, and perhaps a mistake for *reconozco*, *I acknowledge*.

370. **el repetido monstruo . . .**, *the perpetual prodigy of events, fortune*; cf., for how fortune is continually blamed, La Fontaine, «Bref, la Fortune a toujours tort»: *Livre V, Fable xi, La Fortune et le Jeune Enfant*; cf., for the use of *monstruo*, 227b, 975; III, 887, 951b.

376. **Corriendo y volando a tornos**, *running and flying in its revolutions.*

384-85. **Y aun todo aquesto**; the allusion, winning over into his power, the souls of Cyprian and Justina, remains hidden from Cyprian but not from the audience. Cyprian has his mind on the promises of the devil (359-362) and the learning of magic (400). The devil's interests are vastly more far reaching.

387. **al mar albricias pido . . .**, *I ask a reward of the sea*; inasmuch as it is the sea that has brought the stranger to Cyprian's shore, not Cyprian himself, the conventional phrase *pedir albricias* appears to be inadvertently misapplied. K. suggests instead of *pido, debo*, which makes appropriate sense: *I owe to the sea a reward.*

406. **Ya al ingenio**, *already I see him intent upon* (the foolish aspirations of science) *genius and love.*

407b. **Civilidades gastas . . .**, *you make use of* (what an idea!) *polite expressions to state an obvious fact.*

411b. **noble lacayo . . .**; allusion to *lacayo* used by Clarín in a passage that this edition of the play, the *Editio princeps* (= B), has omitted: *Y agora si de estudiante Paso a lacayo.*

417a. **Tienen alegre humor . . .**; the wit of the *gracioso*, as here, is more apt to be noticed and appreciated by strangers than the master.

423. **¿Has de heredalle?** If Clarín were his master's heir, he would then have an interest in not having the property consumed in entertaining guests.

427b. **Cuando apriesa pasa . . .**; the guest that merely makes a brief visit, occasions but little if any smoke, for the reason that but little cooking is done for him.

430b. **en casa mucho humo**; cf. Introduction (§§ XXXII-XXXIII) regarding the idea prevalent during the Middle Ages that the appearance of the devil and the demons was accompanied by smoke and the smell of sulphur (441).

437. **Ir a alterar . . . la de**; *to go and disturb the house of Justina*; cf. with *alterar la casa*, 721: *Para alterar a Antioquía*.

443a. **Malas pastillas gasta**; *pastillas* were made from fragrant roots and essences and used in early days and in Calderón's time to scent the breath.

445. **Debe de tener sarna**; the itch seems to have been quite common in the time of Calderón; sulphur salve was used as a remedy.

457. **Tomara que fuese Floro**, *I would prefer that Floro were . . .*

488-490. **Osas . . . perdido**; such interruptions and continuations of the dialogue are thoroughly in the style of Calderón; cf. 960 *et seq.*

504. **Aunque es desdén . . . honor**, *although (your) unwarranted disdain is the result more of your inclination for another than because of your (questionable) honor*.

509. **Ni quién . . .**; an example of the use of the word **ni** = *or*, in an interrogative phrase, the sense of which is negative.

513. **Eclipsar las luces . . . en poco**, *you wish to dim the light that compared with that of the sun is not to be minimized*; the sun is taken as an example of ideal purity (cf. 667).

518. **¡Ay honor! . . . por mí**, *Oh honor, return (to defend) yourself and me*.

519-20. **Acudiendo . . . A los dos cargos**; the reference is to 434b *et seq.*

531b. **te has mudado . . .**, *your face has changed, sc. el color*; cf. 629.

545. **Yo tocaré el desengaño**, "*I shall touch deception*" (with my sword), *i.e.* "I am going to be undeceived"; cf. I, 901, where **tocando** = *touching, i.e. in regard to*; III, 826, **toco** = *I gauge rightly*; and III, 594, where **tocado** = *come in contact with, fallen upon*. The B (*Editio princeps*) and C (*Vera Tassis*) editions read: *Así veré el desengaño*.

551b. **Esto me faltaba**, *this* (the only thing that was lacking to complete my wretchedness) *has capped the climax*.

561. **Aora acabo de creer**, *I end by believing*; for *acabar de* in this sense, cf. I, 562.

578. **El César Decio inviolable**; the martyrdom of Cyprian and Justina, as related in the Introduction (§§ XVIII–XX) took place, not under the emperor Decius (251 A.D.), but under Diocletian (313 A.D.); *inviolable* goes with *decreto* in 579.

580. **¿Quién vió pena semejante?**; this exclamation is apparently not as superfluous for the spectators as for the reader; the former must needs be reminded that a partition separated Lysander from Lelio, which on the stage at Yepes was not easily available.—K.

629. **Mudado traes el color**; cf. 531.

646. **que le despaches . . .**, *that you attend to* (the business with) *him*.

667–669b. **en quien el sol . . . limpia**, *into one in whom the sun made the most minute examination* (and found) *pure and limpid* (cf. 513); the Krenkel "*en sol*" is one of the few typographical errors in his edition.

672b. **Que así hables . . .**; (is it possible) *that you talk to me in this way?* (for analogous interrupted dialog, cf. III, 459–64).

679. **ni él ni yo fuimos**; with two nominatives connected in the singular as here by **ni**, the plural form of the verb is frequently found, as is the case also with the conjunction *o*.

690. **Otros defetos**; as K. remarks, the word *defetos* is inexact because *poder* (685) is not a *defecto*. Floro means that in choosing Lelio, other and faulty qualifications, rather than estimable, entered into the balance.

705. **Y es verdad no sospechosa**; allusion to the well-known

drama of Juan Ruiz de Alarcón (1639 A.D.). The play was widely imitated, notably in France, by Corneille in « Le Menteur. » Calderón is fond of making allusions of this kind; cf. III, 692.

722b. **Llevalde**; equals *llevalde*; such forms as *dejalde*, *decilde*, *entretencida* are not uncommon in Calderón. Here one might expect *Llevaldes*, as the verb refers to both Lelio and Floro. In fact B and C do have *Llevaldes*; if, however, first Lelio and then Floro is in the governor's mind, each being taken individually, the singular may be accounted for.

724. **Para no igualar castigos**, *in order to make the punishments unequal*.

727. **Celos truje y llevo agravios**, "I brought (with me here) jealousy and take away offenses," *jealous I entered, outraged I go out*; **traer** and **llevar** are frequently used as here in contracted ideas.

742b. **como parte**, *as one who is prejudiced*.

744. **Mas vos**; these words are addressed to Justina; *ocasionastes*, such forms as *matastes*, *escuchastes*, *dijistes*, *salistes*, *vinistes*, etc., for the ending in *-eis*, are common in "Don Quijote" and in the plays of Calderón; cf. also the analogous forms such as *pudiérades*, *estábades* (I, 824, and II, 129, respectively).

757. **en ese monte**; referring to I, 663.

760. **El vulgo**; as hateful to Lysander as to Horace: *Odi profanum vulgus*, *Odes*, III, 1, 1; cf. II, 876; III, 651.

775. **Con el efecto repites**; 'with your inclination you repeat'; *you take after your father more than you do after your mother*.

796b. **Y engañarte Sino la vista . . .**; *and could not your judgment, if not your eyes, deceive you, sir?*

798b. **No trates de . . .**, *do not make use of foolish justification*.

817. **Pues sabré destachonar**, *for I shall know how to undo the fixed stars of the firmament*; the Ptolemaic system of the universe is again touched on in III, 63 *et seq.* According to the ancient belief, familiar undoubtedly to many students of the *Divine Comedy*, the earth was at the center of the universe, so the elongated axis passes through the north and south poles of the celestial globe. This globe or sphere finds itself, as taught by Anaxagoras, in rapid continued motion from east to west. In consequence of

this, the fixed stars in heaven have the same motion: that is, they rise in the east, pass through the meridian line, and set in the west. In the course of 24 hours, all stars in this wise revolve about the earth once. At the same time, all seven of the planets, the Moon, Mercury, Venus, Sun, Mars, Jupiter and Saturn, move in the opposite direction and in the ecliptic or large circle, which in the neighborhood of the celestial equator runs round the constellations known as the ram, the bull, the twins, etc.; the expressions used by Calderón here and elsewhere (III, 16, 65 *et seq.*) regarding the old Ptolemaic system of astronomy are made the subject of a very clear detailed study by Krenkel in an appendix (pp. 339-346).

838b. *y entre mansos hielos . . . , and amid mild frost what is a shower in the sky is a smile (of delight) in the fields*; the morning dew is oftentime designated as "risa del alba" and also "llanto" or "lágrimas de la aurora."

842. *Que el murmurar . . . , that knows not as yet the gentlest murmur between its teeth because restrained by the ice*; the brook is compared to an animal, as is shown by *dientes*.

845-46. *El clavel, the pink that within its patch of sky is a star of coral.*

846 *et seq.* *el ave que liberal . . . , the bird that prodigal ventures to dress in colors, a fleet zither of feathers, (together) with an organ of crystal (the bird's notes).*

851. *El risco, . . . , the rock that deceives the sun if he dares to melt it, for wasting away the snow he does not wear away the crag.*

855 *et seq.* *El laurel . . . , the laurel that bathes its foot with the snow that it treads on, and, like unto a green narcissus over it, jests without fear of the rays of the sun on the one hand and of the ice on the other*; lightning was supposed to flash about the tops of laurel trees without doing them any harm. According to the Greek legend, made use of by Ovid (*Met.* III, 346-510), Narcissus was the son of the river god Cephissus and the nymph Liriope. For his insensibility to love, he was caused by Nemesis to fall in love with his own image reflected in the water. Unable to grasp the image, he pined away, becoming the flower which now bears his name.

865. *Clavel que el cristal . . . , pink that ventures (to vie in white-*

ness with) *crystal*; as K. suggests, Calderón probably meant to write for *cristal*, *coral*, as in 846.

869-70. **Son las partes que componen . . .**; the enumeration of Justina's wonderful attractions follows, though not in exact sequence, those related in 831-860. This kind of a summarizing and bringing together concretely all that has been told is something that Calderón is fond of doing (cf. III, 33 *et seq.*). The passage, in its way, is very beautiful and characteristic of Calderón's manner. Lafond, commenting upon it (*opus cit.* 262, note 1), says: «Voici un de ces charmants morceaux de la poésie calderonienne auxquels un traducteur ose à peine à toucher, de peur de les faire évanouir, comme les perles de la rosée disparaissent au souffle du matin.» Even though it were possible to translate such oft-recurring passages accurately and at the same time felicitously, they might be found in the translations to be as unintelligible upon a first reading as does the original even to the skilled native or foreign student of Spanish (cf. any and every translation of Calderón). One of the least defective translations as regards absolute faithfulness to the construction, that of Angelo Monteverdi, Florence, 1920, contains a note (vol. I, p. 364) on the above passage that is germane: «L'imaginosa descrizione della bellezza di Giustina che si compone di tanti superbi elementi, dalla rugiadosa aurora all'alloro sfidatore dei fulmini, non avrò, spero (N. B. the note of optimism) misteri per il colto lettore.» The Biblical model of this remarkably fine Calderonian passage is supposed by Putman (*opus cit.*, p. 334) to be in Jesus Sirach (*Ecclesiasticus*), 24, 17-24, wherein Wisdom, speaking as a goddess of herself, says: "Like a cedar of Lebanon grew I up and like a cypress on Mount Hermon. Like a palmtree in Engedi grew I up, and like a rose-stalk in Jericho. Like a beautiful oil tree in the plain and like a maple tree grew I up. Like a cinnamon and spice shrub gave I forth fragrance and like a choice myrrh tree spread I abroad perfume, like gum-resin, shell incense, rosin of myrrh and like frankincense in the temple. Like a turpentine tree my boughs spread out, and my branches were sumptuous and beautiful. I was like a beloved sprouting grape vine and my blossoms bore excellent and abundant fruits."

872. **Porque mi pena te asombre**, (I say this) *in order that my passion may astound you*.

873. **Que por parecerla otro hombre**; see note to I, 490, for dative, represented as here, usually by *la*.

874. **Me engañé con el vestido** *et seq.*; see I, 1026-30.

877. **Como al vulgo mi opinión**, *as I abandoned my reputation to the plebs*; cf. for *vulgo*, 760; III, 651.

881. **Dije, y haré lo que dije**; see II, 157-168.

906. (**El tal huésped es el diablo**) (*Escóndese*); in Clarín as in other servants is united loquaciousness (see I, 29b-34, and note) together with the longing to eavesdrop and to spy upon his master's secret affairs.—K; for servant characteristics, see Introduction, § XXIX; in the original Osuna manuscript, at the end of 906, both *graciosos* go out together, thus eliminating certain passages in which they appear in this and the following act.

926. **Lo que ofrecí está en mi mano**, *et seq.*; cf. III, 93, *et seq.*, and III, 292, *et seq.* The Tridentine Council (1545-1563) in its sixth sitting drew up a ruling as follows: "Si quis liberum hominis arbitrium post Adae peccatum amissum et extinctum esse dixerit, aut rem esse de solo titulo, imo titulum sine re, figmentum denique a satana invectum in ecclesiam: anathema est."—K.

938b. **Los engaños Son para . . .**, (practical jokes, tricks) *deception is for merry friends, not for those in despair*.

949. **El monte . . .**; as Cyprian has already characterized the adamantine nature of Justina as *firme roca* (I, 832) and her component parts as *risco* and *peñasco* (851, 866), so now he contemplates the mountain on account of its *duras entrañas*, its hardness and immovability, as the likeness of his ladylove.—K.

951. **Soberbio competidor**, *proud rival of the status of the years*; according to the Biblical account, the mountains arose on the third day, while the years, conditioned on account of the sun's course and the moon's course, came into being only on the fourth day. (*Genesis* i, 9-19 *et seq.*); thus the mountains are entitled to vie with the years, in their time duration; cf. *Psalms* xc, 2: "Before the mountains were brought forth, or ever thou hadst formed the earth, even from everlasting to everlasting, thou art God."

955a. **Deja el monte . . .**, 'leave the mountain,' obviously does

not suit the context; nor is the proposed insertion of *ser* before *monte* very satisfactory. Hartzenbusch substitutes for *monte*, *suelo*, which at least makes sense. It would seem that the word *monte*, occurring in 947 and 949, may have been responsible for this confusion, to obviate which K. suggests appropriately *centro* from 968.

955. **mide el viento**; 'measure the wind' (distance between you and me by coming here). The mountain by means of machinery is transferred from one side of the stage to the other.

964-966. **Pájaro que al viento**; the repetition of *viento*, 964 and 966, is noticeable; it may be that *aire* should have been written in one of these verses; cf. 955; also v, 4 of the Demon's speech of introduction in the Osuna manuscript given here in the notes, p. 1, line 4: *En el viento sulcáis ondas de fuego*.

974. **Las duras entrañas**; cf. note to 951.

975. **Monstruo de elementos cuatro**, *monster* (composed) of the four elements, the only ones, fire, water, earth and air, acknowledged by the ancients; cf. for the use of this word: 228; 370; III, 887; 951b.

982 *et seq.* **Divino imposible mío . . .**, *O inaccessible goddess mine, today within thy arms my love shall find its heart, drinking there the sunlight ray by ray*.

985. **Luz a luz y rayo a rayo**; cf. for similar expressions 316, 341.

989. **Parda nube . . .**, *dark cloud of the brightest sun that has ever dawned on my happiness*; the rock in closing over Justina as Cyprian is about to embrace her appears to him like a sombre cloud in which she is carried away.

997. **Con tu sangre**; it would appear that this passage, according to Krenkel, in which an agreement is signed with blood, contains an anachronism in that the oldest mention of an agreement proved to be drawn up by being written and signed with blood, dates from the thirteenth century; both in the *Esclavo del demonio* and the *Prodigio de los montes* a like contract appears as a model, which Calderón has improved upon. Cf. Introduction, §§ XXXIV, XXXV; cf., for the blood pact, Waxman, *opus cit.*, p. 45; for anachronisms in the *Mágico*, pp. 57-58.

1013. (*Ap. Ya se rindió . . .*), *the valiant homage has surrendered to my deceit*; Cyprian is compared to a fortress hitherto impregnable

over which fly the flags *el discurso y la razón*, intellect and reason; cf. I, 819.

1016. *El discurso y la razón*; see I, 819 and note.

1036. ¡Oh, nunca yo me quedara! *Oh, would that never I had remained! Why is it that when there are so many neighbors who cavesdrop, there be no demon to come at once and carry them off?* The inclination of neighbors to overhear by listening at a partition wall what was going on next door is a subject frequently satirized by Calderón.

1043. *a ser espanto*, the object of astonishment; *espanto* = *asombro*; cf. 264.

1047. (*Ap. Ya vencí el mayor agravio*), *I have overcome the greatest obstacle*; this is explained in the *silva*, preserved in the Osuna manuscript copy, which throws light upon the meaning of the entire drama; see 11 *et seq.* of the *silva*, p. 130 of these notes; the devil deems Cyprian harder to get into his power than Justina; they give him offense, v. 16 of the *silva*: *Ella por su virtud, y él por su ciencia*; *por su ciencia* meaning the devil fears that Cyprian through science may come to honor God.

1052b. *y de aqueste monte . . .*; the same mountain spoken of in 947.

1056. *Que con tal maestro*, since my genius has such a master; cf. *Pues ya con la vida*, 245 = *since I am alive*.

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5. *Pues hoy será el postrero*, since to-day will be the final day; the meaning is that finally the day of days has come; the embarrassment here is that *postrero* means the last, whereas the sense requires the first day (after the conclusion of his apprenticeship). May it not be the last day of waiting?

7. *Este monte elevado . . .*, this mountain raised alone to the starry firmament; this rendering, that of Schmidt, and followed by Morel-Fatio, seems to Krenkel not to account for *En sí mismo*; therefore Krenkel prefers: *this mountain of itself raised to a starry firmament*; the idea being that the stars of the firmament rest

upon the mountain, which has become a palace illuminated with stars; see note to II, 817, on the fixed stars.

14. **lición** = *lección*; the *c* of the first syllable under the influence of the *i* of the accented syllable is assimilated to it; cf. I, 83; II, 283, 1054.

16. **Cumple el sol . . .**, *the sun completes one entire revolution from one sphere to the other*; inasmuch as the moon (see note to I, 889-890) accomplishes the 360 degree ecliptic in about 30 days, or twelve degrees in one day, so it advances daily by means of its independent motion about thirty degrees eastward, while, at the same time, by means of its dependent motion, it traverses through the heavens a circle of 360 degrees. The sun, which in 365 days completes its course, accomplishes daily hardly one degree of the ecliptic toward the east, and still slower in proportion to their distance from the earth is the movement of the more remote planets, Jupiter, Saturn, etc. . . . The dependent movement is to all appearances much more important than the independent. The former in the case of all the planets amounts to 360 degrees, the latter, as just remarked in the case of the sun, amounts to hardly one degree, daily; in the case of the moon to about twelve degrees; see note to III, 65 *et seq.*

25. **Duros troncos vestidos . . .**, *hard tree trunks clad* (with verdure).

35-36. **Cielos, aires, peñascos . . .**; with the exception that *feras* precedes *aves*, the recapitulation of the objects above named is in regular order; cf. note to II, 870.

39. **Cipriano**; a kind of interruption which Calderón is fond of using. It completes here effectively the sense of the preceding passage.

64b. **plazo a mi vida . . .**, *the time limit to my life*, i.e. Cyprian's "vita nuova" begins with the possession of Justina at the end of the year of his study of magic and the black arts; cf. II, 448-449: *La vida en ella perdí Y vuelvo a buscarla aquí*: Lelio has lost his life and is now in quest of it (at Justina's house); the parallelism is that in both cases the lovers are about to make a new start.

65-70. **Pues corriendo veloz a su discurso**, *for coursing swiftly according to its own purposes with its rapid independent movement*

daily over the heavens (from east to west), *always going in the contrary direction* (from west to east) *under the influence of the dependent natural, strange* (to the beholder) *movement* (the sun) *makes complete to-day the fatal ending of the year*; there is a double movement of the sun: *curso* (movimiento) *natural* and *curso* (movimiento) *rápido* (rapto); the *curso natural* goes from west to east, the *curso rápido* from east to west; the *curso natural* comes to an end within a year; these terms are those of the Ptolemaic astronomical system of the universe to indicate the two supposed motions of every celestial body and also of the sun; the *curso rápido* is that by which the sun is projected around the earth from east to west in order to complete a revolution in one day; the *curso natural*, that by which the sun is projected in the opposite direction, from west to east, in order to complete a revolution, that is, to return to the same position with respect to the earth, in one year; the *curso rápido* or *forzoso*, so called because of the brief period required for a revolution, is independent movement as contrasted with *curso natural* dependent movement, that movement from west to east which the planets with their circuits and the fixed stars have because motion is forced upon them by the rotating universe and proceeds from the nature itself of the planets and of the sun, and which is so much the slower in proportion as these bodies are distant from the earth. The acceptance of the idea that the planets move from west to east seems at first an impossibility, and therefore *extraño*; this gives Calderón an opportunity which he likes to take advantage of, that is, of making use of a striking contrast; **natural** (= *native*), and **extraño** (= *foreign*) which as here combined together, produce the figure of speech called oxymoron; see note to 16 and to II, 817.

94. **No puede hacer vasallo un albedrío**; in regard to free will, cf. II, 926 *et seq.* and III, 293 *et seq.*; Introduction, § XXXIII.

99-100. **Ingrata deidad mía**; this monologue is the comic counterpart of the preceding of Cyprian 1-38; *Ingrata deidad mía . . .*; see note I, 505, 847.

102a. **No Livia ardiente**; *Livia* or *Libia* do not differ in pronunciation; the name was applied by the ancients to the part of Africa they knew and to the prolongation of the Sahara Desert, and

was synonymous for heat, furnishing, as here, a motive for word play of which Calderón is fond.

104. **Para ver si eres casta . . .**, *to see if you are chaste* or (make a race) *unchaste*; word play on *casta*, which has the two meanings of *chaste* and *race*, but is ordinarily used of animals, and is here facetious.

109. **Aguados cielos . . .**, *watery skies*; in 19 Cypriano called them *puros*; Clarín, desirous of applying to them a term to contrast with *puros*, chooses the epithet *aguados* with reference to *vino aguado*, the opposite of *vino puro*.

112. **Por la concomitancia**, *by the co-existence*; *concomitancia* is an expression taken from church doctrine according to which the bread of the communion, *per concomitantiam* (through conjunctivity) contains with Christ's body also His blood. Calderón plays oftentimes upon this as well as upon other expressions of the church, as he does at times upon expressions quite outside of the language of the church, a trait characteristic of the past.

132b. **o del brazo**; for *o* before *del* cf. 533 where *u* occurs; the latter is used by Calderón not only before preceding or following *o* but oftentimes also before following *d* and *h*.

167-68. **Pues vive ama . . . anima**; *since it* (el fuego de amor) *lives when man loves more than when he breathes* (is alive); this same word play **ama a(ni)ma** is found in other plays of Calderón.

171. **El tronco, la flor y el ave**; Justina uses these same examples: *el ave* (184) *una vid* (y el tronco) (194) and *la flor* (*aquel girasol*) (205) to show the power of love; the artistic construction of the triplet stanzas (184-193) (194-203) (204-213), each containing ten verses followed by the summary in five verses, is only one of many beautiful passages that characterize the poetic genius of Calderón; cf. for another somewhat analogous passage in characteristic singular poetic beauty, II, 831-890.

194b. **una vid fué**, *the* (grape-) *vine or ivy*, around a stalk is often used as the image of the embraces of lovers.

202-3. **abrazan . . . ramas . . . enraman . . . brazos . . .**; notice the word play.

205. **Aquel girasol**; mythology explains the peculiarity of the sunflower in turning itself continually towards the sun by relating

that the nymph Clytia, in love with Phoebus, was changed into that flower (Ovid: *Met.* 4; 204-270).—K.

212-13. *hojas . . . ojos*; notice the paranomasia.

249. The lacuna following 249 is due to two verses that are lacking to complete the *quintilla*. The Osuna manuscript, not having this scene at all, offers no help.

293. *Del libre albedrío mío*; cf. II, 925-30 and note, and 93-94.

298. *Es muy costoso ese gusto*; because it is bought at the cost of the soul.

297-304. Such brief dialogue, wherein each speaker tries to correct or amend the other's expression, is an invention much favored by Calderón.

312. *Un espíritu verás*; cf. 160; that the devil and his evil spirits could assume the form of certain individuals was one of the prevailing beliefs of the Middle Ages (see Introduction, § XXXII).

314. *Que de tu forma se informa*, *who will take on your form*; *informar*, in the sense of *dar forma substancial a una cosa*, is a philosophical term; the word-play in 314-15 is noticeable.

324. *La apariencia de mi fama*, *the (false) appearance of my reputation*.

325-6. *la llama . . . la flor*; *sc. se desvanezca*.

343. *Todo este cuarto cerrado*; *cuarto* here has not the meaning of *room*, but rather that of the *story*, *part of the house*, of which the lower portion is partitioned into *aposentos*, *cuadras*.

367. *Livia, el manto*; it is customary for Spanish ladies, before going out, to have the maid put on their outer wrap, and to take it off upon their return, 367-371; see 482; after 371a: *Los fieles*, the Krenkel edition has the following stage direction: *Saca el manto, y pónesele que le vea con él la gente*. Obviously as no other than Justina holds for the moment the attention of the audience, the stage direction can have reference only to her. She takes her mantle, puts it on, so that the people see . . . (the rest of the stage direction structurally — the *le* and the *con él* — defy translation that makes good sense). Line 371b is given to Livia. It complicates the situation still more, for as Justina already has on her mantle: *Aquí está el manto*, is out of place. The *Hartzenbusch* text = (E), it would seem, in order to straighten out this tangle, makes the direction perfectly clear by

the simple stage direction after 371a: *Sale Livia con el manto, y pónesele a Justina*; after which, 371b, Livia's speech: *Aquí está el manto* is most appropriate, inasmuch as Livia's speech and putting on the mantle are simultaneous. Therefore the E (Hartzenbusch) stage direction is here substituted in the present text for the B (*Editio princeps*) (or Krenkel) reading. Possibly Calderón inadvertently put a stage direction similar to that of Hartzenbusch before Livia's speech instead of after it, where it seems to belong.

380. **Vuestra es la causa, Señor . . .**, *it is for your cause O Lord, defend yourself and me with you.*

406. **Que al ser quien soy ofrecí**, *that I offered being the person I am.*

420. **cuenta y razón**; proverbial saying which recalls: *que aun entre los mayores amigos, debe haber formalidad en las cuentas*, "short reckonings make long friends."

425. **Que pues eres su terciana . . .**, *since you are his intermittent fever*, i.e. (a fever which befalls the one who is ill every third day, just as Livia sanctions Clarín's presence every third day) not to become his chronic illness (which would debar Moscón permanently from her presence). *Sincopal* is a fever together with loss of power, lasting indefinitely, worse than an every-third-day illness for Moscón.—K. Monteverdi (*Drammi I*, p. 366, note to the free rendering on p. 312) suggests about as follows: *My illness asks of you, since you are the intermittent fever* (part of the illness), i.e. since Livia, by thinking of Clarín, causes Moscón to suffer every other day, *not to become the permanent stage* (of the illness), i.e. making Moscón suffer indefinitely without the usual joyful intermittent solace, in which case the intermittent fever would become sincopal fever (impotency).

432. **se han rebelado . . .**, the heavenly troops are supposed to rebel just as in Calderón's day, not infrequently, was the case with terrestrial (Spanish) troops.

436. **Comunidades**; the terms applied to popular insurrections in the reign of Charles V, during the years 1520-22, in Castille, terms which were present in the minds of the people of Calderón's day.

440. **Una y mil veces**, *again and again*, cf. 440, 912, 1000 and *una y muchas veces* (I, 616).

447b. **Eso ¿es mucho?**, *is that to be wondered at?* here Clarín begins an imitation of his master in the manner of I, 847 *et seq.*

455b. **Ya escucho . . .**; this scene is quite like that in the *Esclavo del demonio* in which D. Gil rejects the brilliant promises of Angelio; cited by Krenkel, p. 79.

459-64. **Y pues que ya . . .**; cf. II, 672; III, 960 *et seq.* . . . for similar interruptions and continuations of the discourse.

461-63. **He venido . . . De la suerte . . . Que me halló el amor**, *I have come in the way that love found me.*

465-66. **Y así con la fuerza . . .**, 'and thus I fulfill what I am obliged to,' *i.e. I obey the power of the enchantment*; cf. **cumplir con Dios** = *hacer uno lo que debe.*

475. **Abernuncio**, *I renounce*; popular pronunciation of *abrenuncio*. With this word began the Latin pledge or vow formulas which those who accepted the Christian faith must take, renouncing their former divinities, which henceforth for them must be evil spirits; hence *to abhor*.

477b. **oliendo a humo**; just as the devil smells of smoke and sulphur (cf. II, 430), likewise do phantoms, spirits that have to do with the nether world; while Spanish ladies of distinction are fragrant with pleasant odors.

480. **Soplando alguna colada**, *while doing the washing*; the French expression is *coulant la lessive*; water was passed through a sieve containing lye or wood ashes; the water received in a tub was used to whiten soiled linen. The *lejía* is a watery preparation usually made of ashes or lye. The linen is placed in this water, which is usually boiling hot. As fire is needed to heat the water, it would seem that *soplando* means blowing or fanning the fire of the *colada*.

481. **algun menudo**; Salvá (quoted by K.) defines *menudo*; «el vientre, manos y sangre de la reses que se matan. — En las aves, el pescuezo, alones, pies, intestinos, higadillos, molleja, madrecilla,» etc.

482. **Con manto!** *i.e. the idea is absurd; i.e. how could she have been in the kitchen wearing a wrap?* See note to 367.

485. (**Agora he dado en el punto**), *now I have hit the nail on the head*; cf. II, 446: **En ello has dado**, *you've got it.*

490. **Luchando a brazos enteros**, *struggling with arms free*; the usual expression is **luchando a brazos partidos**, *struggling with arms apart as in wrestling*, the arms around the opponent, in order to throw him; (cf. I, 715); such a struggle is between enemies; but between two contestants not enemies, a *brazos partidos* is inapplicable; in the present case, a love struggle, the adversary is a woman and the clinch an embrace; to contrast the difference, Clarín uses the terms *a brazos enteros*; *el amante más forzado*, would do ill, in this case to struggle *a brazos partidos*, because he would damage seriously his adversary which is not his purpose. Clarín is making fun of the literal meaning of *partido* = the half-arm; the lover requires his whole arm to embrace properly his beloved. Monteverdi (p. 315, *opus cit.*) translates: «Lottando a braccia (a pugni farebbe male a lottare, secondo me, anche l'amante piu forte),» — and in a note, p. 367, adds: «Quanto al traduttore, se la cava qui come può»; it still remains true and is likely to, that the translators of Calderón, despite all possible research, good-will and effort, are obliged to follow out this suggestion.

506 *et seq.* **El alma . . . me cuestas**; Cyprian thinks differently from Justina; cf. 298: *Es muy costoso ese gusto*, showing how each regarded the value of the soul.

510. **Corre a la deidad el velo**, *unveil thy deity*.

523. **Todas las glorias del mundo**; cf. Ecclesiastes I, 2: "Vanity of vanities, saith the Preacher, vanity of vanities, all is vanity"; Schmidt (*opus cit.*, p. 425) finds in the skeleton the symbol of man caught in the mortal sins of the world. Krenkel objects, on the ground that there is nothing in the text to support this view; moreover, the figure of the pure virgin, Justina, does not adapt itself to any such interpretation. He rather believes, in accordance with verse 523, that the thought here contained is that of outward appearances, the *larvae* of the ancients, which recalled the transitory nature of man's life. He refers to Lessing's *Wie die Alten den Tod gebildet*, and to a passage therein in which the *Satiricon* of Petronius (66 A.D.) is mentioned, and from which the words of Trimalcio in the following passage are quoted: "Heu, Heu, nos miseros, quam totus homuncio nil est! Sic erimus cuncti, postquam nos auferat Orcus." Cf. the skeleton scene in *El esclavo del*

demonio. The devil's appearance under a cloak as he leaves Justina's room at night occurs also in Alarcón's *Quien mal anda mal acaba*.

533. **U del centro**; Calderón uses the form of *u* not only after a preceding and before a following *o*, but oftentimes also before a following *d* or *h*; however *o* may be found also in such cases: *o del brazo*, 132b; *o decid*, 217.

540b-41. **se hizo . . . Deshízose . . .**; notice the word play, so frequent in Calderón.

545-6. **Si juntas . . .**, *if my being, once upon a time, had united together* (in itself) *science and grace*.

552. **¡Lucero!**; a translation of *Lucifer*; see Introduction, § XXXI; the word is used by Calderón as the name of the devil; also for that of the morning star and for the sun-god Apollo.

558. **Yo, que no quiero rescates**; K. notes the omission of *que* after *quiero* and before *rescates*; the case looks like one of word play between the verb as used by Cyprian in 557 and the noun *rescates*.

561. **Herida**; by the magician's magic wand.

580. **pudiese**; construe: *sin que (yo) pudiese errar una línea de sus* (los de la mágica) *caracteres mudos, ni una voz de sus mortales conjuros*.

595. **más superior causa**; cf. for double superlative, Shakespeare's: "This was the most unkindest cut of all" (*Julius Caesar*, III, 2); such forms may be met with in Cervantes, Calderón, and Shakespeare.

604b. **no has cumplido**; this passage, like quite a number, is similar in content to one found in Guillén de Castro's *El prodigio de los montes* (Introduction, § XXXIX): Federico: «La cédula que te dí, Que con mi sangre firmé, me has de dar.» Demonio: «Yo cumplí Todo lo que prometí» (Jornada III).

610-11. **te había De enseñar en este estudio**; cf. II, 917: *Que te enseñaré una ciencia. . .*

651. **Por sus malicias el vulgo**; cf. II, 760, and note; also II, 876.

655-6. **Que viendo . . . B.** (*Editio princeps*) has instead of these two verses: «*Ser el encanto tan sumo, Que no pudiera vencerla.*» Krenkel's reading improves the construction and obviates the cacophony of *ser ser*; the student interested in the text construction

is referred to Krenkel's concise summary of the variant readings in O, A, B, C, D, E (pp. 128-137).

665. . . . *¿Que ha tantos años que busco?* strictly speaking, a year had hardly passed since Cyprian, through his perusal of Pliny (cf. I, 81; II, 1023), had been led to this investigation.—K; there seems, however, nothing in the text to lead one to suppose that the research in question might not have been begun before Cyprian's pact with the devil.

670b. *Serlo Justina*, the fact that Justina is a Christian. B and C have *Serlo de Justina* = his being Justina's God.

681a. *Desta suerte*; according to the prevailing belief in the Middle Ages, the devil could not be wounded by earthly arms, even when he assumed the appearance of a man; on the contrary, the arm of his opponent became lame upon raising it against the devil. Cf. Valentine's combat with Mephistopheles in Goethe's *Faust*.

692. *¡Esclavo yo del demonio!* recalling *Mira de Mescua's* famous play, just as in II, 705, *Alarcón's Verdad sospechosa* is recalled; see the note to this verse.

714-15. *Nadie castiga al rendido*, no one punishes the one who surrenders (admits his defeat): colloquially: 'One doesn't strike a man when he is down'; *I am defeated, for I bring about my surrender*.

724b-726b. *Todo es vista*. . . . *Todo es manos*; in his joyful conviction of having finally found the God of whom Pliny speaks, Cyprian immediately ascribes to this same God, as a natural deduction from his standpoint, the characteristics (*vista*) (*manos*) mentioned by Pliny (I, 171). Pliny's description, in the mind of Cyprian, coincides with what he himself has discovered in regard to the Deity.

743. *en esta ruina*; *ruina* here means, not as in II, 184, 312, the seat of a disastrous calamity and the calamity itself, but the ruins, or secret place, where the Christians had their church.

777. *mas de quitarla la vida* . . . ; for the dative of the pronoun see note to I, 490.

794-5. *Porque si en palacio está* . . . , 'for if she is in the palace (if she is brought here as a prisoner) nothing will save her'; *let nothing stand in the way of her death*.

796. **por quien** = *por quienes*.

823. **Y yo de que lo seré**, and *I* (fortunate) *that* (to-day) *I shall be* (the friend of Lelio).

826. **Que si el desengaño toco**, *for if I gauge rightly your disillusion*; cf. I, 901; II, 545.

840-41. **La sutileza le tiene . . . puesto**; cf. the judgment of the Roman governor Festus in regard to the apostle Paul; (*Acts* xxvi, 24): "And as he thus spake for himself, Festus said with a loud voice: Paul, thou art beside thyself, much learning doth make thee mad."

847. **gran César Decio**; see note to II, 578, and the Introduction, § II.

856. **asombro de las escuelas**; cf. the devil's speech; II, 263 *et seq.*: *Yo soy . . . Un epílogo, un asombro. . .*

880. **mudar los montes**; cf. *Matthew* xxi, 21: "Jesus answered and said unto them, Verily I say unto you, If ye have faith and doubt not, ye shall not only do this which is done to the fig tree, but also if ye shall say unto the mountains, Be thou removed, and be thou cast into the sea, it shall be done." Cf. also *I Corinthians*, iii, 2: "And though I have the gift of prophecy and understand all mysteries and all knowledge, and though I have all faith, so that I could remove mountains, and have not charity, I am nothing." That Cyprian can remove mountains is, to be sure, previously not stated explicitly; nevertheless it follows that, inasmuch as his ability quite equaled that (see 45 *et seq.*) of his master in the magic art, he was able to do what the latter did.

887. **este monstruo bello**, *this beautiful prodigy*; cf. 951b for *monstruo* in a different sense: also II, 227b, 370, 975; **monstruo soberbio** = *wrathful monster*.

902a. **Yo lo soy . . .**, *I am one of them* (of the Christians).

902-3. **un venerable anciano**; this *venerable anciano* cannot be Lysander, who just before Cyprian's break with the devil went to church with Justina (374 *et seq.*), whence they were brought by Fabio to prison (734 *et seq.*), where at the time of Cyprian's reappearance (829) they still are.

904. **El carácter me imprimió**, *invested me with the distinctive emblem*; *carácter* is here used in the original sense of the word, a

stamped distinguishing mark; it is also used frequently by the Church Fathers for the Sacrament of Baptism. It is improbable that Cyprian received baptism immediately after his break with the devil, inasmuch as this sacrament requires time in the way of a certain amount of preparation for it. It is likely, however, that Cyprian had been baptized when he surrendered himself. If he had been executed without baptism, he would not have gone to Paradise, and he certainly knew that he would be unable to be baptized while in prison.

912. **A padecer dos mil muertes**; cf. 1000; *Y por él daré mil vidas*; also I, 616; III, 440.

916. **Las humanas glorias**; cf. 522: *Así, Cipriano, son todas las glorias del mundo*; with the zeal of the newly converted, Cyprian expresses himself more strongly than the phantom (522) in regard to the vanity of all things. It may be noticed that the going to church of Lysander and Justina (374), their capture while at the church, bringing the Christian prisoners to the governor's palace, the announcement of Fabius with regard to them to the governor (735-745) make up a series of events following one upon the other within less than the limit of one day. Eighty-three verses of text (745-829) separate from these events the reappearance at the governor's palace of Cyprian. Inasmuch as Cyprian could not well receive baptism on the day of his break with the devil (733), (and see note to 904) and appear also on that day at the palace (829), one must necessarily presume that at least a few days intervened, so that it is not easy to reconcile his appearance on the same day and at the same place with the other Christian prisoners (cf. note to 1051). So slight is this contradiction of facts, in all probability it was not noticed by Calderón himself, and even though it did come to his attention, it may seriously be questioned whether he would be at all disconcerted by so relatively unimportant a detail as accuracy, in a case like the present one.

925. (*Ap. Verla la cara no quiero*); for the dative of this pronoun, see note to I, 490.

927. **Todos sola la dejemos . . .**; *sc.: la dejemos sola con ese vivo cadáver todos* (los dos).

931b. **o sañudo y fiero**, *in a rage*; these adjectives in the singu-

lar lead one to suppose that the speaker is to continue in the first person (*los mataré*); the construction, however, changes to an if clause, with a conclusion in the future, the verbs of the clauses being in the third person plural occasioning anacoluthon.

935. **Confuso voy . . .**; cf. for *ir* used as an auxiliary *andar* so used, II, 287; *Loco anduve . . .*; it connotes certain movement or habit not so aptly expressed with *estar*.

947b. **que al centro De donde saliste**; cf. *Genesis* iii, 19: "In the sweat of thy face shalt thou eat bread, till thou return unto the ground; for out of it wast thou taken; for dust thou art and unto dust shalt thou return."

951b. **Monstruo soberbio . . .**, *proud executioner*; seems to refer to the *verdugo* 967; cf. for *monstruo* 887; II, 227b; 370, 975.

960-964. **Sombra de mi fantasía**; this exchange of dialogue is frequently met. with in Calderón; for something quite similar, cf. II, 59; II 488-490.

969. **a tu llamado** = *a tu llamamiento*.

975. **Por el aborrecimiento**, *because of their horror of*.

992b-998. **No tiene tantas estrellas**; one of the many little gems, modeled on Scripture passages so loved by Calderón; both in the Old and the New Testament, the stars of heaven and the sand of the sea serve to designate an immeasurable quantity; cf. *Genesis* xv, 5; xxii, 17: "I will multiply thy seed as the stars of the heaven and as the sand which is upon the sea-shore"; xxvi, 24; xxxii, 12; *Exodus*, xxxii, 13; *Isaiah* x, 22; *Hebrews* xi, 12.

1000. **mil vidas**; cf. 440, 912; I, 616, for a number inexpressibly great.

1002. **Entrad . . .**; the official residence of the governor served at the same time as a place of detention, as was often the case in Spain.

1008. **Huyendo del monte . . .**; cf. the familiar: "Incidis in Scyllam cupiens vitare Charybdim."

1011. **El gobernador Aurelio**; this name, as shown in the Introduction (§ XXIII), appears in the *Flos Sanctorum* of Alonso de Villegas; Calderón drew in part his material for the play from the story of the saints as told in the *Flos Sanctorum* of Alonso de Villegas, where the governor's name appears as Aurelio. The note

of the Morel-Fatio (*opus cit.*, p. 254, to v, 3695) is entirely beside the mark: "Aurelio: Nom de fantaisie, mis à la place de l'Eutolmius de la légende, on ne sait trop pourquoi; les deux noms ayant le même nombre de syllabes et la même terminaison." Inasmuch as the French scholar failed to find at all a Spanish version of the legend, the *raison d'être* of his note, from his standpoint, is more easily understood.

1020. **Que en la muerte te querría . . .**; cf. II, 71-72: *Que es imposible quereros, Cipriano, hasta la muerte*; veiled predictions of this kind constitute one of Calderón's literary devices to heighten the interest.

1049. **Estabas tú muy de asiento**, *you were making yourself very much at home*.

1050b. **día de plegaria**, *day of prayer* (when all worldly desires are suppressed).

1051-53. **Sí era . . . era mío**; to make the count come out right, Clarín's day of disappearance, the 2nd, and day of return, the 367th, may not be counted. Between these days lay a full year of 365 days. Moscón, who on the first day of this time-space comes into the reckoning, had the right to all the uneven dates, of which the last was the 365th. Inasmuch as the 366th day belonged to his rival, who had not yet returned, Moscón was within his rights in profiting by the 367th or first day of the new year, and first day of Clarín's return. "Ed ecco spiegata l'ultima buffoneria di questi insopportabili *graciosos*" (Monteverdi, *opus cit.*, p. 368). It would seem that Calderón has made Clarín's absence too short, for the servant lived with his master a whole year in the mountain (1033; II, 1023 *et seq.*) and Cyprian, with whom at the same time Clarín returns, underwent the sacrament of baptism, which, as pointed out in note to 916, must necessarily have taken some time. Consequently Clarín's absence, like that of Cyprian's, must have been somewhat over a year.

1056. **Y fueron pares los días**, *and the days were equally divided* (between the two).

1067. **Cuando hizo sentimiento . . .**, *when the whole earth exhibited emotion*. In pagan antiquity the belief prevailed that upon the death of great men, of martyred heroes, and of innocent people

who were put to death, nature herself indicated her pain, as well as the sympathy or anger of the gods, by sad and unusual phenomena (eclipse of the sun, storms, thunder and lightning). So it was at the death of Caesar (Virgil, *Georgics* I, 466); of Augustus (♣ 14) Dion Cassius, 56, 29; of Britannicus (*Tac. Ann.* 13, 17). According to the belief of the Christians, such wonders took place especially at the death of those noted for piety and self-abnegation (cf. *Matthew* xx, 7-45): "Now from the sixth hour there was darkness all over the land and also until the ninth day."

1103. (Stage direction following *Cae velozmente, y hündese*): That the devil after his defeat should sink down into the bowels of the earth, wherein it was generally supposed hell existed, is one of the oft repeated scenic effects not only of the Spanish stage but of the theatre in general where Satan's activities as in *El mágico* come prominently to the fore.

1115. **Del bien partido amor nuestro**, of our love (being) equally divided.

1116-1117. **Al Mágico prodigioso . . .**; this may refer to the title of the play or to Cyprian; some similar conventional ending, usually of thanks to the author, pardon for the shortcomings of the play, is customary.

BIBLIOGRAPHICAL DATA TO "THE DEVIL IN LITERATURE"

The editor of the present text is indebted to his friend and colleague, Dr. Robert Henry Pfeiffer, Professor of Hebrew in the Theological School of Boston University, for most of this data, originally presented in a lecture by Dr. Pfeiffer before the *Circolo Italiano di Boston* and now here for the first time made available.

Such writers on the subject as are mentioned in the well-known work, *Devil Stories*, by M. J. Rudwin (Gorki, Machiavelli, Poe, Thackeray, etc.), as well as others dealt with in some detail in the Introduction to this text, are not cited in the following brief summary of some of the data dealing with the subject.

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Thus in the world literature of the ancients as well as in that of the moderns, as may be still farther shown, *passim*, in the works of Bersuire (Berchorius), Buonvicino da Riva, Capraniga, Maxime Du Camp, Anatole France, Jacopo degli Ancarari de Terrano, Giuseppe Montanelli, and others endlessly, the literature of the devil has furnished and still furnishes some of the most soul stirring emotions known to humanity.



VARIANTS IN THE PRESENT TEXT FROM THAT OF KRENKEL

Many of these variants are due to the division into scenes of each of the acts of the play in order to conform to modern usage, and have to do with stage directions. Inasmuch as the division of the play into scenes by Hartzenbusch has been adhered to and also, in most cases, the stage directions, for the reason that they seem to the editor of the present text to make the situation more readily understood, most of the variants, therefore, will be found in the Hartzenbusch edition of the play.

PRIMERA JORNADA

The numbers refer to the lines or verses of the Act

H. — Hartzenbusch. K. — Krenkel)

PRESENT TEXT READINGS

Page 3. ESCENA I, stage direction: BOSQUE CERCANO A ANTIOQUÍA. CIPRIANO, *vestido de estudiante*; CLARÍN y MOSCÓN, *de gorriones con unos libros*.

44. *cofrades*

51-52. Que es el mentís más cortés
Que se dice cara a cara;

[H. puts these verses in parentheses and comma after *cara*.]

113. Veredas *a aqueste monte*

136. Pues ¿qué ciencias sabéis?

245. *El moverlos*, genios hay,

255. A mostrar que mentir *sabe*,

301. ¿Tanto lo *sentís*?

After 320. (*Vuelve a leer sin reparar en los que vienen*)

After 338. ESCENA V. MOSCÓN, CLARÍN.—DICHOS

412. Más (Mas in both H. and K. is an error for Más). *Decidme*, ¿es esta dama

KRENKEL READINGS

(*Salen CIPRIANO, vestido de estudiante, y CLARÍN y MOSCÓN, de gorriones, con unos libros*)

cofrades

Que es el mentís mas cortés
Que se dice cara a cara;

Veredas *aqueste monte*

Pues ¿qué ciencia sabéis?

Por entonces. genios hay,

A mostrar que mentir *supo*,

¿Tanto lo *sientes*?

(*Salen LELIO y FLORO*)

(*Salen los dos criados*)

Mas (error for Más) ¿Es esta dama, *dama*

PRESENT TEXT READINGS

429. Acción, culpable *e* indigna

462. De volver a las espadas:

[H. Sí, que lo peor escogen.]

After 526. (*Vanse.*) ESCENA VII.

Stage direction: SALA EN CASA DE LISANDRO.

601. Del cristiano; a serlo pues
[H. Del cristiano *digno*, pues]614. Creí *instruido*, de suerte

639. Recibí su bendición,

813. Pero ved (¡estoy muriendo!),
[H. Pero ved (estoy muriendo)
(no exclamation marks)]814. . . . (¡estoy temblando!)
[H. (estoy temblando) (no exclamation marks)]

840 a. ¿Y a Floro?

After 846. (*Vase, y también CIPRIANO.*)

861. ¡Que uno escoja!

865. Este ingenio a un tiempo dos,

866. *Que* quereis que escoja uno?873. Queriénd^{os} la lealtad míaAfter 886. *vestidos de noche, cada uno por su parte.*(*Vanse.*) (ESCENA XI. CALLE FLORO Y LELIO *vestidos de noche, cada uno por see parte.*)After 905 a. *Sale el Demonio el balión rebozado.* ESCENA XII. (*El Demonis abriendo una ventana de casa de Lisandro.*—FLORO, LELIOAfter 922. (*Llegan los dos con las espadas desnudas a reconocer quién bajó.*)928 a. (*Húndese, y quedan frente a frente* FLORIO y LELIO.)959. (*Riñen los dos*)

After 963. ESCENA XIV, etc.

KRENKEL READINGS

Acción, culpable *y* indigna

De volver a las espadas;

Sí, que escogen lo peor

(*Vanse.*)Del cristiano: *a serlo* puesCreí *industriado*, de suerte

Recebí su bendición,

Pero ved (¡yo estoy muriendo!)

. . . (¡estoy temblando!)

¿A Floro?

(*Vanse los dos.*)

¡Que una escoja!

Este ingenio a un tiempo dos?

Qué quereis que escoja uno?Queriend^{os} la lealtad mía(*Sale FLORO, vestido de noche, por una puerta y LELIO por otra.*)(*Sale el DEMONIO al balcón rebozado.*)(*Llega al suelo, y uno y otro con las espadas desnudas, llegan a él; él se hunde y quedan los dos afirmados.*)(*Salen de noche CIPRIANO y criados*)

SEGUNDA JORNADA

PRESENT TEXT READINGS

Page 42. Stage directions: CIPRIANO, MOSCÓN Y CLARÍN, *vestidos de gala*

After 42 a. ESCENA II. Stage direction: JUSTINA Y LIVIA *con mantos*

After 49. (a Justina). [H. —.]

After 72. (*Vase retirando.*)

73. (*Siguiéndolo.*)

80. *Vase JUSTINA*

After 124. (*Al irse acercando cada uno por su lado, CIPRIANO con la acción les da a entrambos.*)

After 144. (*Vanse CLARÍN y MOSCÓN*)

147. Que *me* persuadas a que es

162. Indigno de un *libre* ingenio [H. Indigno de un *noble* ingenio.]

165. Ya rendido, y ya sujeto [H. ya rendido, y ya sujeto.]

After 168 b. (*Suenan ruidos, etc. . . . y algún fuego [se ve] etc.* [Editor's interpolation])

202. Ya no es del mar *sóla* la guerra

204. Un peñasco *la* arríma [H. *le* arríma]

After 205. (*Suena la tempestad, y dan voces dentro*)

206. (*Voces dentro*)

After 214. (*El DEMONIO sale con vestido diferente, como escapado del mar, en una tabla, y en saltando al tablado se va el bajel.*) [H. (*Sale el DEMONIO mojado como que sale del mar*)]

215. (*A parte*) [H. (*Para sí*)]

279. Me entró por privado suyo [H. Me llamó valido suyo]

288. Arrepentido, más loco. [H. mas loco.]

289. *Mas* quiero en mi obstinación. [H. *Más* quiero en mi obstinación]

311. En *el que viste* que el mar [H. En *aquel bajel* que el mar]

335. De aquél, porque yo con iras [H. . . . con ira]

KRENKEL READINGS

(*Salen CIPRIANO, CLARÍN y MOSCÓN, de seglares*)

(*Salen JUSTINA y LIVIA*)

(a JUSTINA)

(*Vase*)

(*Llegan los dos como a oír y el vuelve en sí, dando a los dos.*)

(*Vanse los dos*)

Que *te* persuadas a que es
Indigno de un *libre* ingenio

Ya rendido, ya sujeto

(*Suenan ruidos, etc., y algún fuego como rayos, etc.*)

Ya no es del mar *sola* la guerra

Un peñasco *la* arríma

———
Todos

(*El DEMONIO sale con vestido diferente, como escapado del mar, en una tabla, y en saltando al tablado se va el bajel*)

(*A parte*)

Me entró por privado suyo,

Arrepentido, mas loco

Mas quiero en mi obstinación

En *el que viste* que el mar

De aquél, porque yo con iras

PRESENT TEXT READINGS

363. . . . que no *le acetes* [H.
 . . . que no *le aceites*]

396 b. ¿Ya me quieres Por tuyo?
 After 406. ESCENA VIII. CLARÍN
 y MOSCÓN, *cada uno por su parte*
corriendo.—

412. . . . no dalle un rayo [H.
 . . . no darle un rayo]

421. agora [H. ahora]

423. heredalle [H. heredarle]

427 b. Cuando apriesa pasa [H.
 Cuando aprisa pasa]

429. Yo presumo [H. Presumo]

440. Que *aquel* terremoto . . .
 [H. Que *del* terremoto]

446. Con ungüento

After 478. ESCENA X. SALA EN
 CASA DE LISANDRO; JUSTINA y luego
 LELIO

489a. A entrar . . . [H. Entrar
 . . .]

504. Que es desden más injusto
 [H. Que es *tu* desden más injusto]

517a. Lo diga, ingrata. (The
 sense requires a period)

528. (*Hace como que va a salir, y*
en viéndole LELIO, *se reboza, y vuelve*
a entrarse)

533. Dí agora [H. ahora]

545. Yo tocaré el desengaño [H.
 Así veré el desengaño.]

After 545. (*Saca la espada y entra*
donde vió al DEMONIO) [H. (*Éntrase*
por donde estaba el DEMONIO)]

After 560. (*Va a salir* LELIO, y
viendo a LISANDRO se detiene) [H.
Aparece LELIO *a la puerta del cuarto*]

601. Tibre [H. Tiber]

[H 607. (*Aparte al paño*): No oigo
 todo lo que hablan sino destroncado
 a partes]

KRENKEL READINGS

. . . que no *lo acetes*

¿Ya me *adquieres* Por tuyo?
 (*Salen CLARÍN y MOSCÓN,*
cada uno por su parte.)

. . . no dalle un rayo

agora

heredalle

Cuando apriesa pasa

Yo presumo

Que *aquel* terremoto

Con unguente (misprint, or
 error)

(*Sale JUSTINA*)

A entrar

Que es desdén más injusto
 [H. and K. both have *desden*
 without written accent over
 the *a*.]

Lo diga, ingrata,

(*Va como a salir. En vién-*
dole se emboza y se vuelve
entrar)

Dí agora

Yo tocaré el desengaño.

(*Saca la espada y entra*
donde vió al DEMONIO)

(*Va a salir* LELIO, y *viendo*
a LISANDRO se detiene)

Tibre

These two lines do not
 appear in the Krenkel text
 and therefore are omitted in
 the present text.

PRESENT TEXT READINGS

616. . . . sin hablarle

625. LELIO

627. *Si son fingidos aquellos*

After 648. (*Vanse LISANDRO y LIVIA*)

667. Opinión *en* quien *el* sol [H. Opinión *de* quien el sol]

673 b. —Que *no* pronuncies?

677. LELIO (*Al paño*):

689a. LELIO (*Al paño*):

690. Otros defectos [H. Otros defectos.]

After 705. (*Empuñan las espadas*)

727. LELIO (*A parte*)

728. FLORO (*A parte*)

730. (*Llévanlos*) [H. —]

744. Mas vos que este ocasionasteis

After 750. (*Vanse el Gobernador y gente*) [H. *Vanse el Gobernador y la gente con LELIO y FLORO*]

764. De la más ilustre sangre

784. Criándote como padre;

805. Por *lo* que vi te condeno [H. the same]

806. Yo a ti por *lo* que ignoraste [H. the same]

857. Y verde Narciso *de ella*, [H. *della*]

865. Clavel que al cristal se atreve [H. Clavel que cristales bebe]

873. Que por parecerle otro hombre, [H. the same]

891. ¿*Tu* valor ha de seguir [H. the same]

909a. ¿Qué quieres ahora? [H. *ahora?*]

911. Por gozar *desta* mujer, [H. . . . *a esta* mujer]

914. . . . aceto [H. . . . *acepto*]

915. . . . aceto [H. . . . *acepto*]

921. Traerla para otro no puedo

KRENKEL READINGS

. . . sin habrarle (misprint)

LLEIO (misprint)

No son fingidos aquestas

(*Vase LISANDRO*)

Opinión *en* quien *en* sol (obvious misprint)

¿Que pronuncies?

—

—

Otros defectos

—

—

—

(*Llévanlos*)

Mas vos que esto ocasionastes (error)

(*Vanse el GOBERNADOR y gente*)

De la más ilustre sangre (error)

Criándote *come* padre (error)

Por *los* que vi te condeno.

Yo a ti por *las* que ignoraste.

Y verde Narciso *de ella*,

Clavel que al cristal se atreve,

Que por parecerla otro hombre,

¿*Un* valor ha de seguir

¿Qué quieres ahora?

Por gozar *desta* mujer,

. . . aceto

. . . aceto

Traella para otro no puedo.

PRESENT TEXT READINGS

- [H. Traerla para otro no puedo]
 932 b. CLARÍN (*A parte al paño*):
 933. agora [H. ahora]
 After 958. (*Múdase un monte de una parte a otra en el fondo del teatro*)
 [H. the same]
 967. Siendo jarcias tus *penachos*
 [H. the same]
 After 969. (*Vuélvese el monte a su lugar primero*) [H. the same]
 After 977. (*Ábrese un peñasco, y aparece Justina durmiendo.*) [H. the same]
 After 987a. *Quiere llegar, y ciérrase el peñasco* [H. the same]
 998. CLARÍN (*A parte*): [H. the same]
 After 1003. (*Escribe con la daga en un lienzo, habiéndose sacado sangre de un brazo*) [H. the same]
 1008. (*A quien me enseñare magias*) [H. *ciencias*]
 1045. DEMONIO (*A parte*) No salió mi intento *en vano*. [H. DEMONIO. No salió mi intento *vano*]
 1053. En lo oculto y intricado [H. intrincado]

KRENKEL READINGS

- . . . agora
 (*Múdase un monte de una parte de el tablado* (error))
 Siendo jarcias tus *peñascos*,
 —
 (*Ábrese y está JUSTINA durmiendo*)
 (*Ciérrase el peñasco*)
 —
 (*Escribe en un lienzo con la daga habiendo sacado sangre del brazo*)
 (*A quien me enseñare magias.*)
 (*A parte*) No salió mi intento en vano,
 (*En lo oculto y intricado*)

TERCERA JORNADA

- ESCENA PRIMERA. BOSQUE EN EL FONDO UNA GRUTA [H. the same]
Sale CIPRIANO solo de una enramada como cueva
 23. Gran peñasco violento; [H. has a semicolon]
 29. Dulces sonoras aves, [H. the same]
 29. Dulces aves süaves, [H. Dulces sonoras aves,]
 52. *De ella*, [H. *Della*]
 69. Del natural, en que se juzga extraño, [H. has the same]

- (*Sale CIPRIANO solo de una enramada como cueva*)
 Gran peñasco violento
 Dulces aves süaves,
 Dulces aves süaves,
 De ella,
 Del natural extraño,

PRESENT TEXT READINGS

80. . . . si es ése el fin . . . [H.
 . . . si es este el fin . . .]

After 87. (*Pónese sobre la tierra a escribir CIPRIANO, y el DEMONIO habla aparte.*) [H. has no stage direction here]

97-98. Empeñado a buscallos, Y inclinallos podré, si no forzallos [H. has buscarlos, inclinarlos, forzarlos.]

After 98. ESCENA III. CLARÍN.—EL DEMONIO. (*Sale CLARÍN de la cueva.*) [H. has here no stage direction.]

100. No Libia ardiente, sino Livia fría,

127. En este lienzo agora [H. has ahora]

After 162. (*Dentro una voz*) [H. Vase.]

163. Voz. ¿Cuál es la gloria mayor . . . [H. has **Una Voz**, and *mejor*]

164a., 173a. *De esta vida?* [H. *Esta vida*]

164b. TODOS [H. has CORO DE VARIAS VOCES]

After 164b. (*Mientras esta copla se canta, se va entrando el DEMONIO por una puerta y sale por otra JUSTINA huyendo*) [H. has here no stage direction]

165. Voz. [H. has **UNA VOZ.**]

173b. TODOS. [H. has CORO]

After 173b. (*Esto representa JUSTINA asombrada e inquieta*) [H. has *Asombrada e inquieta*]

183 b. TODOS. [H. CORO.]

184. (*Cóbrase más*) [H. *Sosegándose*]

After 226. (*Párase en el nombre de CIPRIANO, y desde allí representa inquieta otra vez.*) [H. *Párase al nombrar a CIPRIANO, y desde allí habla inquieta otra vez.*]

After 237. (*Cóbrase otra vez*) [H. *Sosiégase otra vez.*]

KRENKEL READINGS

. . . si es ése el fin . . .

(*Pónese sobre la tierra a escribir CIPRIANO, y el DEMONIO habla aparte.*)

Empeñado a buscallos, Y inclinallos podré, si no forzallos.

(*Sale CLARÍN de la cueva*)

No Livia ardiente, sino Livia fría,

En este lienzo agora

(*Dentro una voz*)

Voz. Cuál es la gloria mayor

De esta vida

—

(*Mientras esta copla se canta, se va entrando el DEMONIO por una puerta y sale por otra JUSTINA huyendo.*)

Voz.

TODOS.

(*Esto representa JUSTINA asombrada y inquieta.*)

TODOS

(*Cóbrase más*)

(*Párase en el nombre de CIPRIANO, y desde allí representa inquieta otra vez.*)

(*Cóbrase otra vez*)

PRESENT TEXT READINGS

After 243. (*Con asombro otra vez.*)
[H. *Vuelve a inquietarse*]

248. — [H. *Sosiégase.*]

After 249. There are two lines of suspension points. [H. continues without suspension points.]

254. Si agora [H. *Si ahora.*]

263. De ese afecto [H. *Dese afecto.*]

After 297. (*Tira della y no puede movella.*) [H. has *Tira de ella, y no puede moverla*]

After 302 (*Tira más.*) [H. *Tira con más fuerza.*]

322. *De esa ofensa* [H. *Desa ofensa*]

335. (*A voces*) H. has (*A voces*)

338. Que agora [H. *Que ahora*]

345. Que tengo escondido yo [H. *Que tengo encerrado yo*]

362. Mas Él me ha de defender, [H. *Mas él, etc.*] The *Él* refers to God.

After 367. (*Vase LIVIA.*) [H. *Vase LIVIA.*]

After 371a. (*Sale LIVIA con el manto, y pónesele a JUSTINA*) [H. has the same]

After 393. —

After 394a. (*Suspira LIVIA*) [H. *Suspira*]

421. Conservan toda amistad [H. *Conservan . . .*]

427. Ya tú ves que no hay en mí Malicia alguna [H. has the same]

After 431. (*Vanse.*) ESCENA X. BOSQUE (CIPRIANO como asombrado; CLARÍN acechando tras él)

After 455. ESCENA XI *Aparece una FIGURA fantástica de JUSTINA* [H. the same]

KRENKEL READINGS

(*Con asombro otra vez.*)

Two lines of suspension points and a stage direction: (*En sí otra vez.*)

Si agora . . .

De ese afecto

(*Tira della y no puede movella.*)

(*Tira más*)

De esa ofensa . . .

Que agora

Que tengo escondido yo

Mas él me ha de defender,

(*Suspira LIVIA*)

Conserva toda amistad.

¿Ya no ves que hay en mí Malicia alguna? (interrogation marks)

(*Vanse, y sale CIPRIANO con asombro, y CLARÍN acechando tras él*)

(*Sale la que hace a JUSTINA con manto, como turbada, por una puerta y éntrase huyendo por la otra, y va tras ella CIPRIANO turbado, y CLARÍN*

PRESENT TEXT READINGS

466. Del encanto, a lo intricado
[H. a lo intrincado]

485. Agora [H. Ahora]

After 497, K's long stage direction is given beginning (*Escóndese y sale CIPRIANO, etc.*) [H. ESCENA XIII CIPRIANO, *trayendo abrazada a la FIGURA fantástica de JUSTINA.*]

511. No entre pardos, no entre oscuros [H. has No entre pardos, *ni* entre oscuros]

533. O del centro . . . [H. O del centro . . .]

548. La gracia sólo perdí, [H. the same.]

630. Valdréme yo de *mis* ciencias. [H. The same.]

636. Tiene *éste* el poder de todos. [H. The same.]

639. Él obra por todos juntos. [H. Obra mas (should be *más*) que todos juntos.]

After 644. (*Haciéndose fuerza para no decillo.*) [H. *Después de hacer fuerza por no decirlo*]

676. ¿Yo tu esclavo? [H. ¡Yo tu esclavo!]

After 681a. (*Saca la espada, tírale y no le topa.*) [H. *saca la espada, tírale al DEMONIO, y no le encuentra*]

693. ¡Yo de un dueño tan injusto! [H. ¿yo de un dueño tan injusto?]

After 729. (*Luchan los dos.*) [H. the same]

After 731. (*Arrojando de entre sus brazos a CIPRIANO*) [H. The same.]

After 733. (*Vanse*) ESCENA XVII. SALA EN EL PALACIO DEL GOBERNADOR. *El GOBERNADOR, FABIO, soldados*

773. Pero nunca le topaba. [H. . . . le encontraba]

KRENKEL READINGS

turbado, dando vueltas con miedo.)

Del encanto, a lo intricado

Agora

(*Escóndese y sale CIPRIANO, etc.*); see the text itself: p. 103.

No entre pardos, no entre oscuros

U del centro . . .

La gracia sola perdí,

Valdréme yo de *tus* ciencias.

Tiene *él* el poder de todos.

Él obra por todos juntos.

(*Haciéndose fuerza para no decillo.*)

¿Yo tu esclavo?

(*Saca la espada, tírale y no le topa.*)

¡Yo de un dueño tan injusto!

(*Luchan.*)

[*Arrójala de sus brazos*]

(*Vase cada uno por su puerta, y salen el GOBERNADOR y su gente y FABIO haga relación sin barba.*)

Pero nunca le topaba.

PRESENT TEXT READINGS

783. Por merced tan peregrina.
[H. The same.]

After 790. (*A un soldado.*) [H. The same.]

793. Escándalo a la ciudad; [H. . . . *en la ciudad;*]

795. Nada a dalla vida baste.
[H. . . . a darla vida baste]

After 795. (*Vase el soldado con otros*) [H. The same.]

803. Con los respetos de hijo
[H. Con los *temores* de hijo]

829. UNOS (*Dentro*) ¡Guarda el loco!

829b. OTROS ¡Guarda el loco! [H. DEMONIO (*Dentro.*) ¡Guarda el loco, guarda el loco!]

After 830b. (*Llega a la puerta, y vuelve luego.*) [H. The same.]

838. Loco a Antioquía [H. Loco *sin juicio* a Antioquía.]

842. TODOS. [H. GENTE (*Dentro.*)

After 842. ESCENA XXI. CIPRIANO *medio desnudo.*—GENTE.—DICHOS

876. De éste, . . . [H. Deste, . . .

894. . . . *agora* [H. . . . *akora*]

After 923. (*Sacan presa a JUSTINA.*) [H. has no stage direction. ESCENA XXII follows]

After 933. (*Vase.*) [H. has no stage direction.]

After 937. (*Vanse todos menos JUSTINA.*) [H. The same]

After 941. (*Yendo tras ellos ve a CIPRIANO.*) [H. *Repara en* CIPRIANO.]

After 951 a. (*Recobrándose.*) [H. The same.]

After 953b. (*Ve a JUSTINA, y levántase.*) [H. The same]

969. Ni yo a tu llamada vengo.
[H. The same]

After 973. (*Cóbranse los dos.*) [H. has no stage direction]

KRENKEL READINGS

¡Qué merced tan peregrina!

(*A un criado.*)

Escándalo a la ciudad

Nada a dalla vida baste.

—

Con los respetos de hijo

UNOS, (*Dentro*) ¡Guarda el loco!

OTROS ¡Guarda el loco!

(*A la puerta y vuelve luego.*)

Loco a Antioquía *desnudo*

(*Sale CIPRIANO y gente tras él*)

De éste, . . .

. . . *agora*

(*Sacan presa a JUSTINA.*)

(*Vase*)

(*Vase*)

(*Yendo tras ellos ve a CIPRIANO.*)

—

(*Vela y levántase.*)

Ni yo a tu llamado vengo.

(*Cóbranse los dos*)

PRESENT TEXT READINGS

991. Al demonio mesmo, . . .
[H. has mismo]

After 1001. ESCENA XXIV. FABIO, trayendo presos a MOSCÓN, CLARÍN y LIVIA.—CIPRIANO, JUSTINA

After 1009. ESCENA XXV, etc.

After 1023. (*Vanse y quedan los tres solos.*) [H. *Vanse* JUSTINA, CIPRIANO, y el CRIADO.]

1025 a. . . . Van! [H. . . . Sevan!]

1043. Y yo soy testigo de ello;
[H. dello;]

1059. (*Suena gran ruido de tempestad y salen todos alborotados* [H. does not have *y salen todos alborotados.*]) ESCENA XXVII contains the equivalent information

1064. A penas en el cadahalso [H. A penas en el cadalso]

1076. Sobre el cadahalso . . .
[H. Sobre el cadalso . . .]

After 1077. (*Éste se haga como mejor pareciere: el cadahalso se descubrirá con los cabezas y cuerpos, y el DEMONIO en alto sobre una sierpe* [H. *Descúbrese el cadalso con las cabezas y cuerpos de JUSTINA y CIPRIANO, y el DEMONIO en lo alto, sobre una sierpe.*])

KRENKEL READINGS

Al demonio mesmo, . . .

(*Saca FABIO a CLARÍN, MOSCÓN y LIVIA.*)

(*Sale un criado.*)

(*Vanse y quedan los tres solos*)

. . . Van!

Y yo soy testigo de ello;

(*Suena gran ruido de tempestad y salen todos alborotados*)

A penas en el cadahalso

Sobre el cadahalso . . .

(*Éste se haga como mejor pareciere: el cadahalso se descubrirá con las cabezas y cuerpos, y el DEMONIO en alto sobre una sierpe.*)



VOCABULARY

A

abernunciar = **abrenunciar**

abismo abyss, hell

abonar guarantee, endorse, answer for, indemnify, look out for; be good for, abound in, be rich in

aborrecer abhor, detest

aborrecimiento hate, hatred

abortar miscarry, belch forth, cast out

aborto monstrosity (perverted) offspring, hideous monster, III. 1070

abrasado burning, glowing, ardent, violent

abrasar burn, consume; *refl.* be agitated, glow

abrazar embrace; *refl.* — **con** embrace, clasp, fall into the arms of

abrazo embrace

abrenunciar disown, reject, go back on

abril *m.* April

abrir open

absoluto absolute, imperious; **lo** — **del encanto** the omnipotent (power) of enchantment

absorto absorbed, dumbfounded, amazed

acá here, hither, over here, this side

acabar end, finish; cause to die; — **con** put an end to, *see* note

II. 131; — **de** have just; end by, II. 561

acaso by chance, by accident, perchance

acción *f.* action, act, manner of acting; feat, affair, procedure, conduct

acechador *m.* one who lies in ambush, observer, intruder, lookout, prier

acechar lie in ambush, hide, lurk, pry; **está acechando** is in concealment, hiding

acento inflection, accent, intonation, voice, words

aceptar accept

acercarse approach, come near

acero steel; sword

acetar *see* **aceptar**; I. 168, 363, 915 *and passim*

acobardar make cowardly, daunt, terrify, intimidate

acompañar accompany, keep one company, be with, associate with

aconsejar counsel, advise

acordar remind, recall; *refl.* remember, recollect

acrisolar test, assay; refine; make evident by proof, II. 804, III. 910; **Prólogo** 32

acudir apply to, run to, assist, hasten, have recourse (to), attend (to)

adelante forward on(ward), further, higher up

adiós adieu, good-bye
adivinar divine, guess
admiración *f.* admiration, wonder, astonishment, wonderful (science), III. 879
admirar admire, cause wonder; *refl.* wonder, marvel, be astonished
admirativo admiring, wondering
admitir admit; acknowledge, concede
adonde where, whither
adónde whither, where
adoración adoration, worship;
daban A su Dios — they were worshipping their God, III. 737
adorar adore
adorno adornment, ornament
adquirir acquire, obtain, get, receive
adverso adverse, calamitous, harmful
advertir notice, observe, mark, note
afán *m.* effort, toil, anxiety, eagerness
afecto affection, love, passion, feelings, emotion
aficionar affect, cause, inspire, attract, be taken with
aficionado inspired with fondness
afirmar affirm, assert; contend, maintain firmly; **afirmados** ready to battle. *See* I, 922
afligir afflict, cause pain, torment, wound, grieve; *refl.* worry, take on, repine
afuera outside
agora = **ahora** (*the archaic agora for ahora is used by poetic license when an extra syllable is needed*)

agradar please, suit, take one's fancy; be preferred; *refl.* be pleased
agradecer acknowledge a favor, thank, show gratitude, be grateful, appreciate
agravar aggrieve, oppress, aggravate, render intolerable (to)
agraviar wrong, offend; vex, grieve
agravio grievance, wrong, offense, insult, affront, harm
aguado watered, watery
aguardar await, wait for, wait
agudo keen, acute, sharp, keen-edged, smart
ahí there, therein
ahora now
airado angry, wrathful
aire *m.* air, wind
airoso airy, graceful, attractive, genteel
al = **a** + **el**
ál = **a** + **él**
ala *f.* wing
alabanza praise, commendation, good words; glory
alabar praise, commend
alargar extend, expand, lengthen; *refl.* go beyond, go so far away, III. 252
alba dawn
albedrío free will; desire, caprice
albergue lodging, shelter, abode, retired place
alborotar agitate, excite, disturb, upset
albricias reward (for good news), recompense; cf. II. 387 and *note*

- alcance *m.* reach, overtaking;
 andar en — de to seek, II. 634
 alcanzar follow, overtake, reach,
 attain; comprehend, find out,
 master, understand; llegar a —
 come to pass
 alcázar *m.* castle, fortress, palace
 alegar allege, mention, cite, af-
 firm, maintain, adduce, quote
 alegre merry, gay, bright, joyful;
 light-hearted, lightsome
 alegría mirth, joy, pleasure, gai-
 ety
 Alejandro Alexander
 alegre merry, gay
 alejar remove, separate; *refl.* go
 away, withdraw
 alentar breathe (freely); encour-
 age
 algo something, anything
 alguien someone, somebody
 algún *see* alguno
 alguno some, any, some one,
 one; *pl.* a few
 aliento breath; courage, confi-
 dence, guarantee, valor, vigor,
 spirit, manliness
 aliviar relieve, assuage, lighten
 alivio relief, succor, assistance
 aljófar pearl; drop of water or
 dew
 alma soul
 alquilar rent, hire
 altar *m.* altar
 alterar alter, change; excite, stir
 up, disturb; *refl.* get angry, be
 disturbed
 alternative (*Latin*) alternatively,
 I. 874
 altivez *f.* haughtiness, pride, ar-
 rogance
- allá there, thither
 allí there, in that place; at that
 time, then and there
 alto high, lofty; arduous, diffi-
 cult; deep, profound
 amanecer dawn
 amante *m. f.* lover; *adj.* loving
 amar love
 ambicioso ambitious
 ambos both
 amenazar threaten
 ameno pleasant, agreeable
 amigo friend
 amistad *f.* friendship
 amo master
 amor *m.* love
 amoroso loving, in love, affec-
 tionate; — secreto love secret
 amparar protect, help, aid
 amparo protection, place of
 safety, help, shelter
 anciano old man
 ancho wide, extensive
 andar walk, go, go about, travel,
 traverse; be, behave; *see* per-
 der; loco anduve I was mad,
 II. 286
 angel *m.* angel
 animar incite; have one's life,
 breathe
 ánimo courage, fortitude, spirit
 ansia anxiety, pain, perplexity,
 trouble, love-torment, ardent
 desire; con mil —s anxiously,
 I. 164
 ante before, in one's presence
 antes *adv.* before, first, before-
 hand; nay rather, on the con-
 trary; que before, sooner than,
 rather than; — de *prep.* be-
 fore (*of time*)

Antioquía Antioch, *see* note
antorcha torch, flambeau
añadir add, join, pile on
año year; **un — y otro** — a year or two, II, 426; **mal** — plague take it! II. 932b
ahora = ahora
apacible peaceful, tranquil, quiet
apagar satisfy, quench
aparición appearance, outward show, apparition, vestige; **con esta** — in this appearance
apartar part, get away (from), get out of the way, separate, draw back
aparte aside
apasionado passionate
apelación *f.* appeal; **volver en —** a have recourse to, appeal to, I. 461
apelar appeal
apenas hardly, scarcely
aplausó applause, approbation, approval
apósito room
apostólico apostolic
aprender learn
apriesa in haste, in a hurry, quickly
aprisa swiftly, fast, promptly
aprovechar take advantage (of), profit (by)
apurar examine, verify, investigate carefully, clear up; push to the limit, try, worry, annoy; — *see* **sufrimiento** try (his patience), tire, I. 1002
aquel, aquella *adj.* that
aqué, aquélla, aquello *pron.* that, that one, the one, the former;

II. 335; he, she, it † — **es!** that is he!
aquello *pron.* that, that matter, the former, the one
aquese, aqueza (*for este and esa*) that
aquezo (*for eso*) that
aqueste, aquesta *adj.* (*for este and esta*) this
aquêste, aquêsta *pron.* (*for êste and êsta*) this one
aquesto *pron.* (*for esto*) this one, this
aquí here
árbitro arbiter, judge
árbol *m.* tree
ardiente ardent, passionate; burning, glowing
ardor *m.* fervency, ardor
arena sand
Argos Argo (ship of the Argonauts); **argos** *adj.* lynx-eyed, vigilant
argüir argue, make a point, reason
argumento argument; **vaya de —** («here goes for an argument»), here's a challenge to argue the point, we'll debate the question, I. 156-157
arma arm, weapon
armado armed
armonía harmony
arrancar root out
arrastrar creep, crawl; drag along, carry away; debase; convince
arrebatar carry off, snatch; attract; — **los sentidos** takes possession of my senses, I. 72
arrebol *m.* red clouds; red glow

arrepentir repent
arrimar draw near, approach, place near, join
arrogancia arrogance, haughtiness
arrojar throw, cast (down), throw (up), dart forth, fling
arroyo rivulet, small stream
arroyuelo brooklet
arte art, skill, craft, cunning
asalto assault, attack, onslaught
asegurar assure, insure; fix, affirm
asentar affirm, recognize; settle, accept, establish
así so, thus, in such a wise, consequently, accordingly
asiento spot, place, site; **muy de** — very much at home, III.
 1049
asistencia presence, attendance
asistir assist, help
asomar appear (*at a balcony*) *refl.* to appear, show one's self, I. 908
asombrar terrify, astonish, amaze, alarm, astound, frighten; *refl.* to be frightened, be terrified; **no os asombre** don't be alarmed
asombro terror, dread, horror, amazement, wonder; object of astonishment, something most extraordinary, II. 960
aspirar aspire, covet, aim (for)
astro star
asunto subject, object
asustar frighten; **asustarse** be frightened, be terrified
atención *f.* attention, heed
atender attend, be attentive

(to), heed, hearken, mind; take care of
atento attentive, heedful, mindful, courteous; careful
átomo atom, particle (of dust in the sunlight), III. 351
atraer attract, draw towards, allure
atrever venture, dare; *refl.* venture, dare, risk, make bold, expose one's self, manifest one's self, assert one's self, III. 633
atrevido bold, audacious, insolent
atrevimiento daring, rashness, venturesomeness, audaciousness, boldness
atribuir attribute, ascribe, impute
atropellar trample, tread upon
aturdir bewilder, perplex, amaze, stun
aun even, yet, nevertheless
aunque although, even though, though; notwithstanding, however
Aurelio name of the governor of Antioquía, III. 1011
ausencia absence
ausentarse to absent one's self, go away, withdraw, retire
ausente absent, distant
autoridad *f.* power
avariento avaricious, niggardly, miserly
avaro avaricious, greedy, grasping; miserly
ave *f.* bird
aventurar risk, hazard, venture
averiguar verify, ascertain, experience, find out, settle

avisar advise, warn, give notice, announce
aviso bit of advice, notice, inform on, announcement
avivar enliven, enflame, kindle, heat
¡ay! alas! **¡ — de mí!** woe is me! **¡ay Dios!** good heavens!
ayer yesterday
ayudar aid, help, assist
azufre *m.* sulphur

B

babilonio Babylonian
báculo staff; walking stick; rod, wand
bajar come (*or*) go down, descend
bajel vessel, ship
bajío shallow, shoal, sand bank
bajo base, low, vile
balbuciente stammering
balcón balcony (window)
baldón *m.* reproach, insult, injury
bañar bathe
barba beard; chin; **sin** — without preamble, i.e. in a straightforward, matter-of-fact fashion (*stage direction preceding* III. 734, *variants*)
bárbaro barbarous, wild, barbarian, fierce
Barca *see* Calderón
bastante sufficient, quite enough
bastar suffice, be sufficient, be enough for; **basta** (*or*) **baste** that will do, I. 54; II. 718
batalla battle
bautismo baptism; **dar el** — baptize, II. 782

beber drink
beldad *f.* beauty; **una** — beauty, a belle, a wonder
belleza beauty, fairness, ornament
bello beautiful, handsome, fair, fine
bendición blessing
besar kiss; **beso mil veces tus pies** I thank you most sincerely
bien *m.* good, happiness, treasure; object of love; **mi** — my love; *pl.* blessings, worldly goods, property, fortune, estate
bien well, very, quite, certainly, just; in the right direction; **es** — it is well, expedient, fitting; **si** — although
bisiesto bissextile; **año de** — leap-year
bizarro valiant, splendid, brave; **de** — as a high-spirited man, II. 291
blanco white
blando mild, gentle
blasonar boast, make a pompous display
bobo fool, dolt, simpleton; *adj.* foolish
boca mouth; — **abajo** face downward
bondad *f.* goodness
borrar blot out, erase, wipe out
bosque *m.* wood
bravo brave, fine; severe, fierce
brazo arm; **a** — **partido**, grappling, in a death struggle, I. 715, *see note*; **a** — **s enteros** with might and main, III. 490;

los—s os dad embrace each other
breve short, brief, small, compact, concise
brevedad *f.* brevity; **con** — without delay
brillante brilliant
brioso courageous, high-spirited
bronce *m.* bronze
bruto brutish, wild, rough, II. 954; rude, coarse; ignorant
bueno good, lucky, fortunate; **¡ — es eso . . .** this is extraordinary . . . , I. 946
bulto mass, form, indistinct image, figure, outline
bullicio tumult, noise, din
burla scoffing, scorn, mockery; jest
burlar make sport of, ridicule, scoff at
buscar seek, look for, find, try to get

C

caballero cavalier, knight, nobleman, gentleman; sir (*in address*)
caballo horse; **en un** — on horse back
caber be contained, fit; have room for, be entitled (to a thing); **parece que no cabe** appears to have nowhere to betake itself, II. 188
cabeza head
cabo end, extremity; **al** — finally, at last
cada each, every
cadahalso shed, cabin, shanty

cadalso platform, scaffold; III. 1064, 1076
cadáver dead body, corpse, corpse
caduco worn out, decrepit
caer fall; (to) come (to); happen; set, fit, suit, become; — **en** to understand, find out, divine; **en quien ha caído** the one who has found out, I. 935
Calderón family name of *Pedro Calderón de la Barca*, author of "*El mágico prodigioso*"
caliente hot, vehement
calumnia calumny, slander, reproach
callar keep silence, omit, speaking of a thing, be silent, conceal, keep from
calle *f.* street
camarada comrade
camarín closet, chamber, treasure room, locker, store-house
caminar walk, go, travel, move, strive, act, be on the way
camino road, journey, way
campaña field, level stretch of country, wide extent
campo country, field, tract of land, expanse
cansado tired; tiresome, annoying, tiring, insipid; **me tienen** — they are a source of continual annoyance to me, II. 417-418
cansar weary, bore, tire
cantar to sing, chant; **cantarse** to be sung
cantidad *f.* amount
canto chant, singing
capaz capable, fit, competent
cara face; — **a** — face to face

carácter *m.* character, energy; sign, symbol, stamp, stigma
cárcel *f.* prison, jail
careado face to face, confronted
cargo charge, burden, task, duty, undertaking; **a su** — in his charge
carro cart, car
casa house, home; **en** — at home
casar to marry; *refl.* get married
cascar fall; crack, break into pieces; be broken open
caso case, occurrence, event
casta cast, race, generation, breed, offspring
castigar chastise, punish
castigo punishment
casto chaste, pure, honest
cátedra (professor's) chair, professorship, branch of study taught by a professor
catequizar to catechise, teach (*the Christian faith*)
caudal *m.* capital, stock, property, fund, supply, abundance
causa cause, side, case, motive, affair (*in which one takes an interest*); **gran** — serious affair
causar cause, bring about, create, produce
cautivar capture, captivate, charm
cautiverio confinement, captivity, servitude
cédula, bond, contract, pact, decree, bill, agreement
cegar blind
celaje *m.* cloud
celebrar celebrate, praise, commend, revere

celo zeal, ardor, devotion; *pl.* jealousy, suspicion; **tener** —s be jealous; **pedir** —s be jealous; **traer** —s be jealous
celoso jealous
ceniza ashes
centella spark, lightening
centro center, main part, middle; midst, innermost part, core, origin; ground, earth; **fuera de mi** — distracted, in an abnormal state, I. 898
cercano near; — **a** in the neighborhood of
cercar surround, lay siege to
cercos circle
cerrar shut, close, lock
cerúleo cerulean, sky-blue
César Cæsar; emperor
cesar cease
ciego blind, invisible, violent, passionate; dark, concealed, hidden, III. 160; — **y perdido** blindly and passionately in love, II. 871
cielo sky, heaven; *pl.* heaven, II. 791
ciencia science; knowledge; certainty
cierto certain, sure, true; ¿**Quieres ver si es cierto?** do you want to be persuaded of it? II. 262
cierzo north wind
cinco five
Cipriano *given name of the hero of the play*
circunstancia circumstance, detail, particular, incident, event; **con cualquier** —, whatever be the outcome, I. 460

cítara zither
ciudad *f.* city
civilidad *f.* civility, good manners, politeness, compliment
clamor clamor, cry
claramente clearly
clarín *m.* bugle
Clarín proper name; *see note*
claro clear, bright; obvious; evident; illustrious, distinguished
clavazón *f.* set of nails; studding; fixed stars; machinery
clavel *m.* carnation, pink
clemente clement, merciful
Clotaldo (*proper name*), II. 763
cobarde coward, cowardly
cobrar recover, become calm
cocer cook
cocina kitchen
codicia cupidity, covetousness
codicioso covetous, avaricious, grasping, greedy
codiciar covet, be ambitious to get
cofrade *m.* member of a fraternity that assembles for religious festivities (*K. has cofadre*), I, 43
coger take, gather, pluck; catch;
cogida de susto, attacked by fright, III. 487
colada washing
color *m.* color, hue, appearance; pretext; pretence
Colaltos *surname (of Floro)*, I. 351
colegir gather, infer, deduce, realize
colocar place, put in due place or order, locate
color color, hue; pretext III, 771

cometer commit
como as, like, as well as, inasmuch as, how, as if, almost, just as, if, provided that
¿cómo? how? how so? why? how is it that? what do you mean?
compadecer pity, sympathize (with)
compañía company; **hacer** — keep company
competencia competence, cognizance; competition, rivalry;
¿le haga — en el ingenio? rivals him in intellect? I. 302–303
competidor *m.* competitor, rival, opponent
competir vie with, compete, contest, contend, rival
componer compose, constitute, make up; arbitrate, reconcile, adjust, settle
comprar buy, acquire
común common, public, ordinary, frequent, general
comunidad *f.* commonness; the common people, community;
pl., popular insurrection, revolution, III. 436
con with, by, in; — **que** and so, so then, therefore, and, well
conceder grant, admit, allow, concede
concepto idea, thought, conception, judgment, II. 797
conceto *see concepto*
conciencia conscience
concluir conclude, bring to an end, finish, close, come to an end

- concomitancia** concomitance, circumstantial evidence; companionship
- concurso** concourse, assembly, crowd
- concha** shell, case, carapace
- condenar** condemn
- condición** condition, stipulation; character, temper, disposition, nature, I. 500
- condicional** conditional
- confesar** confess, acknowledge, make plain; allow, admit, give in
- confianza** confidence, trust, hope, reliance, firm belief, faith
- confiar** confide in, have confidence, trust (in)
- confidente** confidant
- confusamente** confusedly
- confusión** *f.* confusion, disorder, perturbation, tumult
- confuso** confused, confounded; fearful, terrible
- congoja** anguish, dismay, anxiety, pang, tribulation
- conjurar** conjure
- conjuro** conjuration, incantation, exorcism; entreaty
- conmigo** with me
- conocer** know, be acquainted, recognize, become aware
- conocimiento** knowledge
- consagrar** consecrate, hallow, make sacred, dedicate
- conseguir** obtain, attain, get, gain, secure
- consentimiento** consent, acquiescence
- consecuencia** consequence, result, deduction, conclusion, inference
- conservar** preserve, keep, maintain, take care of
- considerar** to consider, think
- consistir** consist
- consolar** console, comfort; reconcile; **vengo a** — I come to get consolation for, II. 555
- consorte** *m. or f.* mate
- conspirar** conspire, plot
- constancia** constancy, firmness, steadiness; faithfulness, loyalty
- constante** *m. or f.* one who is constant
- consumir** consume, extirpate, destroy
- contar** count, reckon; tell, relate, talk about; **al contarla** upon hearing it told
- contento** content
- contento** contentment, joy
- contigo** with thee, with you
- contingencia** chance event, possibility; danger, I. 443
- continuo** continual
- contra** against
- contrariedad** *f.* contradiction
- contrato** contract
- convalecer** recover, restore, cure; **convalecido** convalescent, I. 568
- convencer** convince, convict
- convenir** suit, become, befit, behoove, be seemly; harmonize, reconcile, I. 402
- convertir** to convert, transform, change
- copete** *m.* tuft, top, crown, ridge, summit
- copla** couplet
- coral** *m.* coral
- corazón** *m.* heart

coro chorus
coronar crown
correr run, hasten, hurry up, travel, traverse; **corre a la deidad el velo** draw aside the veil of thy divinity
correspondencia correspondence, agreement, promise, friendship, intercourse
corrido experienced; ashamed
cortar cut, cut off
corte *f.* court
cortesía courtesy
corto short, scanty; wide of the mark; timid, bashful, small
cosa thing, matter, affair, case; **no hay** — there is nothing, there isn't anything
costa cost, expense; **a — de** because of, I. 1007
costar cost
cortés polite, courteous
costoso costly; painful, I. 838; difficult to be obtained; searching, II. 668
costumbre *f.* habit, custom
crecer increase, grow (up)
creer believe, think
crespo curled, crisp, eddying, foaming, whirling
criada servant, maid
criado servant
criar create, rear, bring up
cristal crystal; looking glass; water, wave
cristalino crystalline
cristiano Christian; **por — a** because I am a Christian, I. 710
Cristo Christ
cruel cruel, oppressive
crudelidad *f.* cruelty

¿cuál? *adj. and pron.* which? what? which one? what one?

cualquier *see* **cualquiera**

cualquiera *adj. and pron.* (may drop the final **a** when immediately preceding a noun) whatever, whichever, whoever, whosoever; any, each, every, some or other, any and all; — **Dios** any God whatever, I.

284

¿cuán? how

cuando when, even if, in case, if
cuanto as many, as much, as much as, as long as, all, all that which; *pl.* as many as, all who, all of (us, you, them)

¿cuánto? how much?

cuarto room, chamber

cuarto fourth

cuatro four, a few

cubrir cover

cuchillada knife thrust, sword slash, wound; *pl.* quarrels, wrangles

cuello neck

cuenta count, computation, explanation, reckoning; account, bill; statement, report; obligation, duty; **hacer** — reckon

cuerdo sensible, sane, in one's senses

cuerpo body, substance

cuestión *f.* question, inquiry, dispute, quarrel; problem, affair, business, matter

cueva cave, grotto, cellar

cuidado care, anxiety, concern, solicitude

culpa fault, offense, sin, error, misdemeanor

culpable culpable, blameable, blameworthy, condemnable
cumplir fulfil, complete, perform, comply; — **una palabra** keep a promise, II. 319; — **con** carry out, III. 465

cuna cradle

curiosidad *f.* curiosity, inquisitiveness

curioso curious, prying, meddlesome, inquisitive; careful, diligent, nice, II. 828

curso course

cuyo of which, of whom, whose, which, whereof

Ch

chapitel capital (of a column); spire; pyramidal-shaped roof of a church or temple, I. 654

chocar strike against, collide; — **en** dash against, II. 201

chopo black poplar

D

daga dagger

dalle = **darle** II. 412

dama lady; — **de amores** coquette

Dánae *f.* Danaë

danza dance

daño damage, harm, injury, wrong, detriment; **de Lelio** el — **Como padre** aseguré as a father I insured Lelio from harm, III. 760-1

dar give, deliver, grant, inspire, cause; strike; — **en** strike, hit the mark; lead (to); — **las manos** shake hands; — **los brazos** embrace; — **las voces** cry out; — **las doce** strike

twelve; **por la piedad** *ca,* **me das** for the compassion you inspire me with; *refl.* consecrate one's self (to), dedicate one's self (to); **En dando** que the moment that, just as soon as, I. 886. **Daré al sol pálido**

asombro I shall cause the sun to turn pale with horror, II. 338; **no darle un rayo** not to be struck by lightning, II. 412

de of, to, from, for, as, like, about, in regard to, with, than, by, on; **estar** — to be like

debajo beneath, under

deber ought must, have to; owe; — **de** must

débil weak, feeble

Decio Decius (*Roman emperor*, 249-251)

decir say, tell, speak, relate, express one's self

declarar declare, make known; *refl.* declare one's opinion; make itself known openly (*of love*); make a proposal

decoro dignity, fitness, respect, reverence, decorum

decreto decree; royal *or* official order

defecto defect, imperfection, fault

defender defend, shield, protect, guard; forbid, prevent; maintain

defensa defense

deidad *f.* deity, divinity; divine beauty, goddess

dejar leave, withdraw from; let, abandon, fail, allow, permit; cease, give up; prevent, stop; — **de decir** help saying, I. 31

- dejo** *Mis memorias al olvido*
I consign my remembrances
to oblivion II. 245-246; **deja**
la admiración cause the as-
tonishment to cease, II. 968
- del** = **de** + **el**
dél = **de** + **él**
- delante** *adv.* before, in front,
ahead, in the presence of, to
one's face; — **de** *prep.* in
front of, before; **ponerse** —
put one's self forward
- deleite** delight, pleasure, grati-
fication; sensual desire
- delito** transgression (of a law),
fault, crime, guilt, delinquency
- demanda** demand, request, ques-
tion; challenge; duel, combat
- demás** *adj.* other, remaining; **lo**
— the rest; **los** — the others
- demasía** excess; **usar de** — to go
to excess
- demonio** demon, devil, evil spirit
- dentro** inside, within; — **de** into
- depender** depend, rely (upon)
- derramar** pour out, shed, scatter
- derretir** melt, dissolve
- derribar** tear down
- desa** = **de** + **esa**
- desahogar** ease, alleviate, give
vent to
- desaire** *m.* slight, injury, insult,
vexation, annoyance
- desamparar** forsake, desert,
abandon
- desatar** untie, unravel, unbind;
separate, detach; free, let loose
- desaparecer** disappear
- desas** = **de** + **esas** of those
- desatar** untie, loosen, detach, let
loose
- descansar** rest, repose
- descanso** rest, repose; relief, aid,
help
- descendiente** descendant
- descomedido** insolent, impudent,
rude
- desconfiado** distrustful, jealous,
mistrustful, diffident; *see note* II.
940
- desconfiar** distrust, have no
confidence in, be suspicious of,
mistrust
- desconocer** ignore, not to know
- desconocido** unknown
- descortés** discourteous, impolite,
rude
- descubrir** discover, perceive, de-
cry, make out; uncover, re-
veal, unmask, disclose
- desde** *prep.* from, with, since,
after; *conj.* — **que** from the
time that, since, ever since
- desdén** disdain, scorn, contempt
- desdicha** misfortune, unhappi-
ness, ill luck
- desear** desire, wish
- desengañar** undeceive, set right,
disabuse
- desengaño** deception, disappoint-
ment, disillusion; admonition;
sad teachings from experience,
I. 838; **procuro sus** — **s** I want
to get to the bottom of this
matter, III. 543; (**sus** = the
skeleton); **Que si el** — **toco**
if I gauge rightly, III. 826
- deseo** desire, wish, mind, long-
ing, good intentions
- desesperado** desperate, furious,
hopeless
- desesperar** despair, lose hope

desgracia misfortune, mishap, harm
deshacer undo, take apart; liquefy, melt; destroy; *refl.* disappear, vanish
deshonrar dishonor, defame
desigual unequal
desistir desist, stop, abandon, give up
deslumbrado uncertain, deceptive, II. 735
deslumbrar obscure, dazzle, puzzle, leave in doubt and uncertainty
desmayado in a faint; pale, wan, swooning; faint, weak; appalled
desmayo dismay, paleness, fainting fit, discouragement
desnudo naked, bare, unsheathed; destitute
despachar despatch, dismiss, get through with, expedite, make haste, hurry
despechado enraged, indignant
despechar arouse indignation
despecho anger, spite, hatred, contained rage; despair
despedir dismiss, reject
despeñar precipitate headlong, hurl down
desplomarse tumble down, fall to the ground, collapse
despojo spoils, remains, debris, cast off portion
despreciar despise, reject
desprecio scorn, contempt, disdain, slight, dishonor
después after, afterwards, then, later (on), next
desta = *de* + *esta*

destachonar unloosen, undo, release, *see note* II. 817
deste = *de* + *este*
desto = *de* + *esto*
desterrar banish, exile
destroncar truncate, cut short
destruido destroyed, ruined, overthrown
destruir destroy, lay waste, level, extirpate
desunir disunite, separate; *refl.* become separated, part, loosen, disunite
desvanecer cause to vanish or disappear; take away from the sight of; undo, remove, demolish; become fainter and fainter; *refl.* *evanesce*, die away
desvarío delirium, madness, rav-
 ing, derangement, caprice
desvelo anxiety, uneasiness, watching, vigilance; privation of sleep, vigil
detener stay, hold, stop; *refl.* forbear; stand still, stay, stop
detenido sparing; slow, careful; restrained, constrained, II. 841
determinar determine, cause to decide, make up one's mind
detrás *adv.* behind, after; behind one's back; — *de prep.* behind
deudo relative
día *m.* day; *de* — by day, in the daytime
diablo devil
diabólico diabolical
diamante *m.* diamond
dibujo drawing, design, sketch, line, sign, delineation, marks flourish (= *rúbrica*) added to one's signature, III. 719

- dictar** dictate, prompt, inspire, suggest
- dicha** happiness; good fortune, good luck, chance; **por** — by chance
- dicho** above mentioned
- dichoso** happy, fortunate
- diente** *m.* tooth
- diestro** skilful
- diferente** different, unlike, dissimilar
- dificultar** render difficult
- definición** *f.* definition (*see note* I. 83)
- difunto** a dead person; *adj.* deceased, dead
- digerir** digest, be equal (to), make way with, I. 870
- dignidad** *f.* dignity, high rank office or position; honor
- dilación** *f.* delay, suspense
- dilatado** great; long drawn out
- dilatar** delay, lengthen, enlarge, prolong, swell
- dinero** money
- Dios** *m.* God; **dios** pagan or false god, I. 187; ¡ay Dios! alas, good heavens!
- discípulo** disciple, pupil, scholar
- disculpa** apology, excuse
- disculpado** = **disculpable**, pardonable, I. 788
- disculpar** exculpate, palliate, excuse, pardon
- discurrir** discourse, traverse, go through, flow through; discuss, reason, talk about
- discursivo** thoughtful, reflecting
- discurso** discourse, reasoning, intellect, intelligence, thought; power of speech, words, story, talk; **hacer** — **s** make plans, schemes, I. 676
- disfamar** dishonor, ruin; tarnish, sully
- disforme** deformed, ugly
- disfrazar** disguise, cloak, cover, dissemble
- disgusto** disgust, annoyance, vexation
- disimular** dissemble, conceal, hide
- disonar** disagree, lack harmony, be discordant
- disponer** dispose of, arrange, prepare; awaken, I. 806; *refl.* get ready, settle
- dispuesto** disposed, resolved, prepared
- distinguir** distinguish, make out
- distintamente** distinctly
- distinto** distinct, diverse, different; intelligible, clear
- diverso** different, divers, various
- divertido** carried away, absorbed, amused
- divertir** amuse, divert, turn aside, distract, forge, invent; absorb
- dividir** part
- divino** divine
- doce** twelve
- docto** sage, learned man; *adj.* learned, wise
- doler** grieve, suffer, lament; have sympathy, be sorry for; *refl.* repent, regret, deplore
- dolor** *m.* grief, pain, anguish, affliction, sorrow
- donde** where
- ¿dónde? where? ¿de —? whence? from where? ¿por —? whereabouts? by what way?

dorado golden, gilded
dormir sleep
dos two; **los** — both (of you);
de — **en** — by twos, two at a time, I. 869
dote *m. and f.* dowery
dragón *m.* dragon
duda doubt, unsettled point
dudar doubt, hesitate
dudoso doubtful, ambiguous, uncertain
duelo sorrow, grief, affliction; duel, challenge, combat
dueño owner, possessor, master, proprietor, mistress
dulce sweet, gentle
durar last, endure, last forever
duro hard, rough, strong, stolid

E

e and

¡ea! *interj.* come! (*used to awaken attention*); — **pues** well, now
eclipsar eclipse, obscure, tarnish
eco echo
echar throw (out), let go out; get rid of, banish; — **de ver** remark, observe, perceive; — **a mal** waste; *refl.* get away, escape, II. 563
edad *f.* age, time; *see note* I. 20
edificio edifice, structure, fortress
efecto = **efeto**
efeto effect, consequence, end, purpose, meaning, result; operation, phenomenon, effort, import; **en** — in truth, actually
ejecutar execute, carry out
ejemplar *m.* example, specimen, prototype; sample, I. 836
ejemplo example, specimen

ejército army
el *m.* the
el *dem. pron.* the one, that, he, him; — **de** — that, that one; — **que** the one who, that
él *pers. pron.* he, him, it
elección choice, election, selection, option
elegir elect, choose, select, prefer
elemento element; (*los cuatro elementos* = *el aire, el fuego, la tierra, el agua*) *i.e.*, nature (*as contrasted with heaven*) II. 196, 975
elevado elevated, high, lofty, tall, exalted, raised up
elogio eulogy, praise, favor
ella she, her, it
ellas they, them
ello it
ellos they, them
embazarar embarrass, be troublesome; hinder, trammel, obstruct, prevent
embarazo embarrassment, matter of great concern, difficulty
embestir attack, rush against, assail, importune
embozado muffled
embozar muffle; *refl.* muffle one's self up
eminente eminent, prominent, high
empeñado forced, constrained, obliged; persistent
empeñar pledge, engage, oblige; insist, persist; intercede
empeño obligation, engagement; eagerness, desire; determination; undertaking; predicament

empezar begin
empleo employment; object (of one's desires)
empuñar grasp
en in, on, upon, from, into, towards, at, to, onto, of, among, as regards, concerning
enamorado enamored, love-sick, loving
enamorar woo, court, make love
encanto enchantment, magic, charm, spell, III. 466, 479; trance
encargar charge, burden
encerrar shut up, confine, lock up
encubierto hidden, concealed
encubrir hide, cover up, conceal, mask
enemigo enemy
enfado trouble, vexation, anger
enfrenar bridle, check
engañar deceive; delude, trick; *refl.* be mistaken
engaño deception, imposition, fraud, deceit; mistake; pretext, excuse
engendrar beget, bring forth, produce
enjugar dry, wipe off moisture
enlazar enlace, bind; *refl.* wind about, be united
enmudecer become silent; render mute, impose silence, hush
enojo vexation, anger, passion, hard feeling; **no sigas tus** —s do not continue to lament, III. 209
enramada grove, bower, arbor, jungle

enramar embower, decorate; entwine, embrace
enseñar teach, show, instruct;
tan poco enseñado a hacerlo as little taught to do so as I am (*i.e. against my every custom and usage*) III, 1103
entablar floor, board up; initiate, start, begin
entender understand, comprehend, find out; grasp (a meaning); explain; **teniendo entendido** taking for granted, III. 813
encontrado opposite, opposed, in a contrary direction
encontrar meet, find, encounter
entender understand; hear; *refl.* be understood
entendimiento understanding, comprehension, reason, mind
entero whole, entire, complete
entonces then, at that time, on that occasion; **por** — for the present, for the time being
entrada entrance, admission, arrival, entry
entrambos both
entraña entrails, innermost recess
entrar enter, go in, go through, come in; cause to enter; take into one's service, II. 279
entre between, among, inside of, with
entregar deliver, hand over
enviar send (out, away); — **por** send for
envidia envy, desire; **tener** — envy, be envious
envolver wrap, envelop

- epílogo** epilogue, summary, recapitulation
- equidad** impartiality; conscientiousness
- equivoco** equivocal, ambiguous, doubtful
- errar** err, make a mistake, miss, misjudge, mistake
- error** *m.* error, fault, mistake, misguidance, hallucination
- escala** ladder
- escalar** scale, enter by stealth
- escamado** scaly (*like a serpent*), covered with scales; tutored by experience
- escandalizar** scandalize; *refl.* be irritated, make an impression upon one
- escándalo** scandal, shame, wonderment, astonishment; **dando** — **a la ciudad** causing astonishment to the city
- escapar** make one's escape
- escarmentar** take warning, profit by experience; — **en los dos**, take warning from the two, I. 825; inflict exemplary punishment upon, correct severely, III. 755
- escena** scene
- esclavitud** *f.* slavery, bondage
- esclavo** slave
- escoger** choose, pick out, select
- escollo** breaker; reef, (hidden) rock
- esconder** hide, conceal (from)
- escondido** hidden, concealed, dissembled
- escribir** write
- escritura** writing, deed, contract
- escuchar** listen, hear; mind, heed
- escuela** school
- escurrirse** escape, slip out, sneak away
- ese, esa** *adj.* that (*of yours*), this
- ése, ésa** *pron.* that one, that; all that; he, she
- esencia** essence, being
- esfera** sphere; *poetical* heaven, star
- esforzar** force, strive; make an effort; strengthen
- esgrimir** fence
- esmeralda** emerald; the green, the grass
- eso** this, that
- esotro** this other, that other
- espacio** space, interval, time
- espada** sword
- espalda** back, shoulders; *pl.* back
- espantar** frighten, terrify, scare, alarm; *refl.* wonder, be astonished, be alarmed, marvel
- espanto** fright, horror, wonder
- espantoso** frightful, horrible
- esperanza** hope, expectancy; attainment, acquisition, possession; **a la** — **posible** whose hand it is possible to obtain, I. 413
- esperar** wait, stay; await, expect; hope
- experiencia** experience
- espirar** expire, die
- espíritu** spirit; *pl.* evil spirits, demons, hobgoblins
- esposa** wife
- esposo** husband
- espuma** sea foam, spray
- esqueleto** skeleton; **de** — like a skeleton
- estación** *f.* season; — **de los años** time, eternity

estado state, condition
estancia stay, sojourn; abode, spot, retreat, room (*refers in general to any and every place of habitation*, I. 2); space, time-limit, III. 116
estar be, remain, stay, lie, dwell, be left, behave, act, live, exist, be ready; — **para** be ready; *refl.* stay
estatua statue
este, esta *adj.* this, that
éste, ésta *pron.* this, this one, the latter, II. 337; he, him, she, her
estimar esteem, appreciate, hold dear, be obliged for, thank one for, II. 647
esto *neut. pron.* this, this thing, this matter
estorbar hinder, forbid, prevent, be in one's way, bother, disturb
estrella star
estrellado starry
estremecer shake, make tremble; *refl.* shake, tremble
estruendo noise, sound
estudiante student
estudiar study, examine, look into, investigate; treat of
estudio study
eterno eternal, lasting
Euro Eurus, east wind
Europa Europe
evidencia evidence, proof, certainty
examen *m.* examination, inspection, search
examinar examine, probe, investigate, look into
exceder exceed, outdo, surpass

excepción *f.* exception
excusado excusable, pardonable; superfluous, useless, I. 458, II. 105; unnecessary
excusar excuse, exempt, pardon; prevent, hinder
experiencia experience; circumstance; practice; trial; — **s exteriores** outside appearances
extender extend, spread out
exterior exterior, outside
extrañar to find strange, wonder, be surprised (at)
extraño strange, amazing, foreign, rare, enormous, singular
extremo extreme, extremity, end; desperate strait, excessive ill
extremo *adj.* extreme; **en** — extremely

F

Fabio *given name of the servant of the governor of Antioch*
fábrica fabric, construction; structure, building, edifice
facción *f.* tumult, battle; *pl.* features
fácil facile, easy; light, flexible; fickle, light-minded, inconstant; easily persuaded
facilidad facility, ease, easiness; compliance
facilitar facilitate, render easy; supply, deliver, open, II. 349
falso false, wrong
faltar fail, lack, be wanting, wane, fall short; be necessary;
esto me faltaba this was (the only thing) lacking (to complete my unhappiness) *i.e.* this caps the climax, II. 551b

- fallecer** die, pass away, expire
fama fame, reputation, renown
familia family
fantasía fancy, imagination
fantasma *m.* phantom, spectre, ghost, apparition
fantástico fantastic, unreal
fatal fatal
fatiga fatigue, hardship, toil, labor
fatigar tire, weary, vex
favonio zephyr
favor *m.* favor; kindness; support, aid, benefit
faz *f.* face, surface
fe faith, religion; credence, confidence, trust; **en** — consequently, as a consequence
feliz happy, fortunate
felizmente happily, felicitously
festejar woo, make love to, court, celebrate
festividad *f.* festivity, rejoicing, merry-making, gaiety
fiar guarantee; trust; *refl.* confide oneself
fiel faithful, loyal
fiera *f.* wild beast
fiero savage, fierce, cruel, rude
fiesta festivity, sport, merriment, rejoicing
figura figure, shape, form
filosofía philosophy
fin *m.* end, object, termination, result, purpose; **en** — finally, in short; **al** — at last, after all; *see principio*
 fingido feigned, false
fingir feign, pretend, forge, invent
firma signature
- firmar** sign, seal, subscribe, affirm
firme firm, stable, fixed, stanch
flor *f.* flower
florido flowery
Floro *given name of one of the lovers of Justina*
fondo rear, back part
forastero stranger
forma form, phantom, shape, figure
formar form; *refl.* to develop
fortuna fortune
forzar force, subdue, overcome, compel
forzoso necessary, indispensable, requisite, needful, obligatory
forzudo vigorous, strong, stout
frenesí *m.* frenzy, fury, madness, folly
frente *f.* forehead, countenance; — **a** — face to face
fresno oak
frío cold
frondoso leafy, shady; **lo** — the leaves, foliage
fruto fruit, produce, profit
fuego fire; flame, blaze; force, life, vigor
fuera outside; — **de mi centro** out of my element; **de** — from some outside place
fuerte strong, violent, vehement; grave, serious, severe
fuerza force, strength, intensity; **ser** — be necessary; **cómo se hace una** — how one captures by force (a woman); **hacer — por no decirlo** strive not to say it
fugitivo furtive, fugitive, running away

fúnebre sad, mournful, lamentable
funesto mournful, dismal, sad
furia fury, rage; ardor, zeal
furioso furious
furor *m.* fury, anger, madness
futuro future

G

gala festive attire; **de** — richly dressed
galán lover, wooer, courtier
galano elegant, fine, gay, aimable, attractive
galería gallery, corridor, balcony, veranda, loggia, outlook, II. 945
gallardo fair, wondrous, elegant; brave, daring, bold, gallant
gana desire; **de buena** — gladly; **tener** — long, desire
ganar gain, win, acquire, earn; **lo ganado** what has been won
gastar expend, disport, waste, consume, use, melt away
gemido groan, plaintive cry, moaning
gemir groan
generoso generous
genio genius, spirit; character; embodiment; — **infern**al evil spirit
gente *f.* people, crowd, following, retinue, persons (*on the stage*); race
gentil *m.* Gentile, pagan, heathen
girasol *m.* sunflower
gloria glory, heavenly state
gobernador *m.* governor
gobernar govern, rule

gorrón cloth cap; student in poor circumstances, sponger, parasite
gozar (**de**) enjoy, take pleasure (**in**)
gracia grace, gentility; (divine) grace, graciousness, free gift, benefaction
gracioso clown, fool, facetious fellow, jester
gran *see* **grande**
grana scarlet, fresh red color, II. 834
grande great, large, big, grand, important
grave heavy, weighty; grave, great, momentous, serious
gruta *f.* grotto, cavern
guardar keep guard, watch, protect, look after, be mindful of, watch over; — **respeto** pay attention, stand on ceremony, II. 610; ¡**guarda!** look out (for)
guerra war
guiar guide, lead, conduct
gusto pleasure, enjoyment; taste, sense

H

haber have, own, possess, get; — **de** (*expressing volition or mere futurity*) to be going to, have to; **no has de seguirle** you shall not follow him = *do not follow him*, I. 997; **¿tú te habías de quedar?** you would have to remain? II. 142; *impers.* to be; **hay, había** there is, there are, there was, there were, etc.; **¿qué hay?** what is the matter, what differ-

ence does it make? **no ha de**
 — there is not to be, II. 723;
si ha if the matter is, III. 395
hablar speak; — **en** (= **hablar**
de) speak of, II. 47
hacer do, make, commit, cause
 to, bring about, create; draw
 up; play the part of; — **a** look
 like; *refl.* become, be done,
 occur, happen; **no tiene que** —
 you have no business, I. 509
hacia toward
halago flattery, adulation
hallar find, discover, meet (with);
 remark, observe, note
harto *adj.* sufficient, quite a few;
adv. enough, sufficiently
hasta up to, as far as, even unto,
 until
hay *see* **haber**
hechizo bewitchment, enchant-
 ment, machination
herir wound, smite, hit, move,
 strike
heredar inherit (from)
hermoso beautiful
hermosura beauty, loveliness
heroico, heroic
hidra hydra
hielo ice, frost; chill, coolness
hija daughter
hijo son; child
hipérbole hyperbole (*a figure in*
rhetoric), exaggeration
hipócrita hypocritical
historia story, history, tale, nar-
 rative
hoja leaf, petal
holgar rest, take pleasure in;
refl. rejoice, be glad, amuse
 one's self, be delighted

hombre man
homenaje *m.* homage, respect,
 self control
homicida *m.* homicide, murderer
honesto honest, virtuous, pure,
 chaste
honor *m.* honor; reputation;
 good name; *pl.* dignity, rank
honrado honest, honorable, rep-
 utable
honrar honor
hora hour, time, season (*for*
doing anything)
horizonte *m.* horizon
horrendo hideous, dreadful, aw-
 ful
horrible horrible, horrid, hideous,
 awful, terrible; **lo** — all that is
 frightful, II. 349
horror *m.* horror, fright, grimness
hoy to-day
huérfano orphan; *adj.* orphan,
 solitary
huésped *m.* host; guest
huir flee, shun, run away (from)
humano human, worldly
humildad *f.* humility, modesty
humilde humble, modest; meek
humo smoke
humor *m.* disposition, mood
hundir sink; *refl.* sink (*into the*
ground), disappear, fall (or)
 sink down

I

idioma *m.* idiom, language
idólatra idolater
idolatrar idolize
ídolo idol
iglesia church; **la Iglesia** the
 Christian Church

ignorancia ignorance
ignorante ignorant
ignorar be ignorant (of), not to know; **no ignoro** know well
igual equal, similar, alike
igualar equalize, make even, adjust; be a match for, equal
ilusión illusion, hallucination
ilustrar ennoble, enlighten, infuse with light
ilustre illustrious, noble, glorious, honorable
imagen image
imaginación *f.* imagination, fancy, fantasy
imaginar imagine, conceive, suppose, think, fancy
imán *m.* magnet, attraction, charm (*to draw one towards*)
impaciencia impatience
imperio realm, empire, kingdom, dominion, command
imperar reign, rule as emperor
implicar imply; oppose, prevent, confute, contradict
importancia importance
importante important
importar import, matter, be of importance, be of interest, be necessary, concern; **¿qué importa?** what matters it?
importuno importunate, troublesome, vexatious, serious
imposible impossible; **divino** — **mío** my divine inaccessible object, II. 982
imprimir imprint, stamp, impress, print
impulso impulse, effect
inclemente inclement, unmerciful, pitiless

inclinación inclination, liking, fondness, propensity
inclinarse incline, bend; persuade
inconstante inconstant, fickle, changeable
inculto uncultured, uncultivated, savage, uncouth, wild; **en lo** — in the wildest part
indicio sign, indication, evidence
indigno unworthy
industriado instructed, brought up, educated, trained
infalible infallible
infame infamous, vile, base, despicable, dishonorable
infamia infamy, opprobrium, dishonor
infante infant
infelice (*poetical form*) = **infeliz**, I. 729
infeliz unhappy, unlucky, ill-starred; **¡ay!** oh unhappy me!
inferir infer, calculate, deduce, gather, draw the conclusion
infernál infernal
infierno hell
influjo influence, power
informar inform, acquaint; *refl.* find out
infortunio misfortune, ill luck, calamity
ingenio genius, cleverness, smartness, intellect; mind, state of mind; talent; will
ingrato ingrate, thankless, harsh, ungrateful, unappreciative
injuria insult, injury, offense
injusto unjust, unwarranted, unjustified
inmenso immense, infinite, countless

inmortal immortal
inmortalidad *f.* immortality
inocencia innocence
inocente innocent
impaciencia = **impaciencia**
inquietar trouble; **inquietarse** worry, become restless
inquieto restless, troubled, turbulent, troublesome; anxious
instancia instance; case in point, particular case, I. 280
instante *m.* instant, minute, moment; **al** — immediately; **por** —s incessantly, continually
insulto insult, offense, outrage
intentar try, intend, attempt, plan, have the idea, purpose, contemplate, endeavor
interés *m.* interest, profit; attraction, inducement
intento intention, aim, object, end; **mudarán de** — they will change their intention
interesar be interested in
interrmisión interruption, interference
intricado intricate, involved, entangled; thick, dense; **lo** — the densest part
intrincado = **intricado**
introducir introduce
inventar invent
inviolable inviolable, inviolate
invocación *f.* invocation
invocar invoke, conjure up
ir go, go on, go about, be; **va a salir** he acts as though about to go out (*or*) come in; **¿Qué va?** what will you bet? I, 63; — **a que** go so far as to, I, 449;

refl. go away, disappear; *see* **quedar**
ira anger, passion
isla island

J

jamás never
jarcia accoutrements, rigging and cordage, tackle
jardín *m.* garden
jornada journey, march, stage; one day march; act of a play
joven *m.* and *f.* youth
joven young
juez *m.* judge
juicio judgment, sense, opinion
juntamente altogether, together, jointly
junto joined, together, at the same time; III, 545
Júpiter Jupiter
jurar swear
jurisdicción *f.* jurisdiction
justicia justice, magistrate of justice, I. 736; police; **guardar** — keep, be just
Justina *given name of the heroine of the play (supposed daughter of Lisandro)*
justo just, right, natural
juzgar judge (by), have an opinion, hold, find

L

la *fem. art.* the
la *pers. pron.* her, it, you; to her, I. 490
la *dem. pron.* she, her, the one, that, that one

- laberinto** labyrinth
labio lip
lacayo footman, servant
lado side
lágrima tear
lamentar lament, mourn
lance *m.* event, occurrence, incident; episode; predicament, quarrel, dispute
las *fem. art. pl.* the; *dem. pron.* those, they, them
lascivo lustful, wanton, sportive
lástima pity, sympathy, compassion; plaint, lamentation, grief, tale of woe
laurel *m.* laurel
lazo tie, bond, chain; lover's knot
le *pers. pron.* to him, to her, to it, to you; him, you, it
lealtad *f.* loyalty, fidelity
lección *f.* lesson
leer read
lejos far, far away; far off, distant
Lelio *given name of one of the lovers of Justina, and son of the governor of Antioch*
lengua tongue
les to them; them, I. 364; to you
letargo lethargy, drowsiness, obliviousness, forgetfulness
letra letter; — **s** letters, learning, the learned profession; I. 186, 204
levantarse arise, get up
leve light, slight, small
ley *f.* law
liberal liberal, generous, extravagant; quick, brisk, active;
ofreciera — I would offer unhesitatingly, II. 882
libertad *f.* liberty, freedom, release
Libia *Hartzenbusch spelling of Livia*
librar free, deliver, compensate, II. 356
libre free
libro book
licencia leave, permission, license; liberty
lición *f.* = **lección**
lienzo linen, linen cloth
limpio clean, stainless, pure
linaje *m.* lineage, race, line, ancestry
lince *m.* lynx; *adj.* sharp-eyed, keen-sighted
línea line, mark, goal, limit; — a — line by line, II. 341
linear line, trace, mark, streak
Lisandro *given name of the old man who brought up Justina*
lisonja flattery, adulation
lisonjero flattering, alluring, seductive, fawning; pleasing, agreeable, complimentary
liviandad lightness, wantonness, unbecoming conduct; frivolity, playfulness, levity
Livia *given name of Justina's maid, see note*
liviano frivolous, playful, wanton
lo *neut. art.* the; — **de** the matter of; — **que** that which, what; **a** — **que** by what, I. 906
lo *dem. pron.* that, it (*used for masculine personal pronoun frequently*)
lo *pers. pron.* him, it
lóbrego sad, mournful, dismal
loco madman

loco mad, crazy, foolish
locura folly, madness, lunacy, absurdity
lograr obtain, procure, bring about; cause; get the benefit, attain, fall (upon)
los *pl. art. and dem. pron.* the, those
los *pers. pron.* them, some
lucero morning star
Lucero Lucifer (*name of the devil*)
lucido lucid, clear, shining, bright
luchar struggle, contend
luego then; presently, immediately; therefore, consequently; — **al punto** right away, immediately
lugar place, town, village; chance, opportunity, passage (*in a text*)
luna moon
lustre *m.* gloss, lustre, polish, glory, brilliancy
luz *f.* light, clearness, flame; beautiful presence; **con la** — at daybreak; — **a** — streak by streak
llama flame
llamado = **llamamiento**
llamamiento call
llamar call, name, term; knock; attract; *refl.* be named or called
llano plain, clear
llanto weeping, (flood of) tears
llave *f.* key
llegar arrive, reach, come, go, get; — **a** come to, happen, amount (to), succeed in, decide to; **en eso llegara** would go as far as this, II. 459

llenar fill; *refl.* be crowded, be packed, be filled
lleno full, filled
llevar bear, carry (away), take (away), bring, get, win, gain, attract, conduct
llorar weep, bewail, lament
llover rain

M

madre *f.* mother
madrugar rise early
maestro master, teacher
magia magic, magic arts, necromancy
mágica magic arts, necromancy
mágico magician; *adj.* magic, necromantic, wonderful
mal *m.* ill, accursed fortune, bad luck, **ir tras mi** — follow my accursed fortune, III. 361
mal *adv.* ill, badly
malicia malice, perversity, wickedness; suspicion
malo bad, evil, wicked
malograr miss one's aim, miscarry, fail, waste, spoil, miss; cause to come to naught, II. 366
mancha stain, spot, blot, stigma, dishonor
manchar stain, cloud, soil, contaminate, sully, defile
mandar command, say, order, bid, direct, tell; want; send, forward; promise
mando order, command, will
manera manner, way; **de manera** in such a way; **de manera que** so that

- manifestar** manifest, declare, reveal, produce
manifiesto manifest, plain, clear, obvious
mano *f.* hand; power, influence, I. 488
manso gentle, soft, quiet; mild, II. 838
mantener to preserve, maintain, persist (in)
manto mantle, cloak
maña cleverness, dexterity, handiness, knack, skill; cunning, artifice
mañana morning; *adv.* to-morrow
máquina machine, apparatus, organism, construction, machinery
mar *m. or f.* sea; obstacle
maravilla *f.* wonder, marvel
marchito faded, withered
margen *f. and m.* margin, edge, border, bank
martes Tuesday
mártir *m. and f.* martyr
martirio martyrdom
más *adv.* more, the more, most, besides
mas *conj.* but, why
matar kill
matiz *m.* tint, color, hue
mayor greater, the greatest, principal; (in logic) main proposition, « the major »; **en mayores intereses** in affairs of prime importance, I. 764
mayormente especially, principally
me me, myself, to me, etc.
- medio** middle center; means, way, remedy; **en** — between you
medio *adj.* half, mid, middle, center; **media voz** in a weak voice; **medias razones** incoherent words; **a medias** (= *por mitad*) by halves, partially; sharing equally
medir measure, gauge; judge
medroso timid, cowardly; **de** — as a craven
mejor better, best; **que a querer lo** — **vayan** that they proceed to will what is best, I. 298
melancolía melancholy, gloom, sad state of mind
memoria memory, remembrance, recollections
menester *m.* necessity, need; **hay** — there is need; **ser** — be necessary
menor less, least
menos less; **por lo** —, at least
menos except
mentido false
mentir lie; **mentís** (*2d pers. plur. pres. indic., used as a noun:* the « you lie »)
menudo intestines, viscera
mercader *m.* merchant, dealer, trader, shopkeeper
merced *f.* mercy, gift, favor, clemency, grace, will; pleasure; (*courteous appellation given to untitled persons*) your honor; your worship, sir (*in abbreviation V. or Vd.*)
merecer merit, deserve, obtain, win
mes *m.* month

mesmo = *old form of mismo*
mezclar mingle, mix
mi my
mí me, to me
miedo fear
mientras while; as long as; —
más . . . más the more . . .
the more; — **que** while, as
long as
miércoles Wednesday
mil a thousand
milagro miracle
Minerva Minerva
mío my, mine
mirar look (at), see (here), be-
hold, contemplate, see; aim,
consider, think, note, give
heed (to), esteem; **mira** to just
see, I. 401
miserable miserable, wretched
mismo same, very, self, own the
same thing
mitad *f.* half
misterio mystery
misterioso mysterious
modo manner
Mongibelo Mt. Etna (*figura-*
tively) volcano
mojar drench, get wet
mojicón blow with a fist
montaña mountain
monte mountain, wood
monstruo monster, marvel, won-
der, prodigy, III. 887; mani-
fold creature, II. 975
monumento monument
moral moral
morir die, perish, end, finish,
kill, I. 433; *refl.* die, be dying
(of love), I. 511
morir *m.* death, I. 576

mortal *m.* mortal (man); *adj.*
mortal, fatal, deadly
Moscón *proper name; see note to*
the "dramatis personae" p. 132
mostrar show, display, mani-
fest, prove, demonstrate, point
out; *refl.* appear, show one's
self, excel
mover move, touch, stir, raise,
prompt, promote, inspire; —
afectos stir passion, incite, I.
243, 256; *refl.* turn about, III.
208
mozo young; *n.* youth, young
fellow
mucho much; **no es** — it is no
wonder; **muchas veces** many
times, frequently
mudanza change, inconstancy,
fickleness
mudar change; *refl.* change,
change color
mudo mute, dumb, silent, still
muerte *f.* death, murder, assas-
sination, ruin, havoc, destruc-
tion; **dar** — to kill; **en su** — in
dying, upon his death
muestra indication, proof, dem-
onstration
mujer *f.* woman
mundo world; people
murmurar murmur, ripple, purr
muro wall
música music
muy very

N

na *final syllable of Liviana; see*
note III. 102
nacer be born, come into the
world, owe one's origin, arise,

spring; **mal nacido** low born, I. 830
nada nothing; in no wise, not at all, not anything
nadie nobody, no one
Narciso Narcissus; *n.* narcissus, daffodil
nariz *f.* nostril, nose
natural native
naturaleza nature
naufregar be shipwrecked, stranded; perish at sea; **naufregando** about to be wrecked, II. 187
nave *f.* ship
necesidad *f.* necessity
necio fool
necio foolish, ignorant, stupid; **siempre** — **s** **vienen** they always come with some foolish thing, II. 418
negar deny; disown, disclaim; oppose
negocio business, affair, concern, matter
negro black
Nembrot Nimrod
ni neither, not even; nor, or, II. 509; — . . . neither . . . nor
niebla mist, fog
nieve *f.* snow, extreme whiteness
nigromancia necromancy
ningún *adj.* before masculine nouns; see **ninguno**
ninguno *adj.* no, none, not any; *pron.* no one, nobody; anyone, anybody
no *adv.* no; not (*sometimes redundant*)

noble *m.* nobleman
noble noble, of noble birth
nobleza nobility
noche *f.* night; **de** — at nightfall, night; (**vestido**) **de** — dressed in night costume (*stage direction following*, I. 963)
nombrar name, mention
nombre *m.* name; fame, reputation
norte *m.* north, direction
nosotros we, us, ourselves; **ante** — in our presence
notable notable, remarkable
notar note, observe, mind, count on
Noto Notus, south wind
notorio notorious, glaring, flagrant
novedad *f.* novelty, news, occurrence, danger
novia bride
nube *f.* cloud
nudo knot, bond, tie
nuestro our, ours, of our
nueva news
nuevo new, unheard of, extraordinary; **de** — anew
nunca never, ever
nulo null, void

O

o or; —, —, either . . . or
obedecer obey
obediencia obedience
obediente obedient
objeto object, thing, end, aim, purpose, design
obligación (moral) obligation, duty, charge, engagement

obligar oblige, constrain, force, necessitate; please; *refl.* bind one's self
obra deed, action, work
obrar work, perform, make, form, act, execute
obstinación obstinacy
obstinado obstinate
ocasión occasion, cause, reason; juncture, opportune moment, time, opportunity; risk, danger
ocasionar occasion, cause, give rise to
ociosamente idly, uselessly
ocultar conceal, hide, disguise, withhold
oculto hidden, concealed, in secret, clandestinely
ocupar occupy, preoccupy, concentrate
ofender offend, insult, harm, injure, tarnish
ofensa offense, insult, injury, harm; **en mí** — in order to injure me, II. 509
ofrecer offer, promise, propose; present, appear
ofrecimiento promise
ofuscar become dark, sink out of sight
¡oh! oh!
oído ear
oír hear, listen (to)
ojo eye; *pl.* darling, idol
oler smell; — **a humo** smell of smoke
olvidar forget
olvido oblivion, forgetfulness, neglect; **dar al** — abandon, II. 875; **a sus** — **s** to his being forgotten

onda wave
opinión *f.* opinion, belief, view, sentiment, judgment, estimate; reputation
oponer oppose, dispute, compete, be contrary (to)
oportuno opportune, fitting; capable, I. 863
orbe *m.* orbit, celestial body; world; star, sphere; earth
orden *m.* order, system, method; (*ecclesiastical*) sacrament of ordination
órgano organ
oro gold
os you, to you
osado daring, bold, rash, audacious
osar dare, venture
oscuro dark, gloomy, sombre
ostentar display, exhibit, make manifest
otorgar consent, accept, agree to
otro the other, another, other; **el uno y** — both, each other

P

pacer graze
paciencia patience; **tener** — be patient
pacto pact, agreement, covenant
padeecer suffer (from), put up (with), be exposed (to)
padre *m.* father; *pl.* parents
pagar pay, content, be pleased, be satisfied
pájaro bird
palabra word, promise, agreement; **dar la** — promise
palacio palace

pálido pallid, pale
pañó drapery
papa *m.* pope
papel *m.* paper
par equal, alike, on a par, even
para for, to, towards; in order to, on account of, as, as far as; — **que** so that, in order that; **¿para qué?** for what reason
parar stop, check, cease; *refl.* stop, desist
pardo gray, variegated, dark, dark brown, cloudy
parecer appear, seem, look like, be similar to; be visible, seem fit; **al** — seemingly
parte *f.* part, side, direction, situation; portion, gift, attribute, share, section; *pl.* talents, endowments, attractions; **de** — **de** on the part of, in the name of; **en** —, partly, in part; **a** — **s** in parts, by parts; **que sentencio como** — that I make an *ex-parte* decision, II. 742; **en esta** — here, III. 92
partido party; advantage, profit, utility; decision, agreement, standpoint; **dar a** — compromise, yield, put aside, divide, I. 404
partir depart, go, leave (for), apportion, divide, share; **a brazo partido** grappling
parto offspring, new-born child
pasar pass, go, go on, advance, go through; get over, condone, put up with; pierce, penetrate, pass through; overlook, I. 442; take place; spend; — **adelante** go on

pasión *f.* passion
paso step, entrance, passage way, threshold; **al** — **que** while, whilst; **Hasta que quede solo y salga al** — until he is alone and comes up this way, *Prólogo* 49
pastilla cake, lozenge, pastil, tablet
patria fatherland, native country, home
pautar line, mark with lines, delineate, define (by routes)
pavesa embers, cinders; *pl.* ashes;
por — **s** like sparks, II. 186
paz *f.* peace, calm, order, tranquillity; *see* **quedar**
pecado sin
pecaminoso sinful, guilty
pecar commit a sin
pecho breast, bosom, heart, spirit
pedazo piece, bit; **a** — in bits, in fragments
pedir ask, beg, request
Pedro Peter
peligro danger
peligroso dangerous
pena pain, tribulation, trouble, affliction; — **brava** fierce torture, II. 540
penacho plume, crest
penar suffer pain, be tormented, agonize
pendencia quarrel, dispute, fray
pender hang, be intent
pendiente pending; intent upon, absorbed in
penetrar penetrate; pass through;
penetra a rayos pierces with its rays

- penitencia** penitence, penance, self-inflicted punishment
- pensamiento** mind; thought, idea, design, pretext
- pensar** think, believe, intend, purpose, mean
- peña** rock, cliff, crag
- peñasco** large rock, breaker
- peor** worse; **lo** — the worst
- perder** lose (one's way); stray, ruin, destroy; **andar perdido** be lost, go straying about, I. 94-5, *see note*; *refl.* go astray, become lost (*in the foliage*)
- pérdida** loss, defeat, privation
- perdido** desperately (in love); *see* **ciego**
- perdón** *f.* pardon, forgiveness
- perdonar** pardon, forgive, spare
- perecer** perish
- peregrinar** travel, wander
- peregrino** foreign, strange; wonderful, rare, perfect
- perfección** perfection, beauty
- permitir** permit, consent, allow
- pero** but
- persecución** persecution
- perseguir** persecute, pursue, beset, harass
- persona** person, individual, being; character (*in a play*; *used for the now more usual personaje*); **llevando su** — taking him along
- persuadir** persuade, induce
- pesado** oppressive, wearisome, terrible, horrible, III. 174
- pesar** sorrow, grief, regret; unpleasant affair, disagreeable matter; ill effects; **a mi** — in spite of myself; **forzará le mi** — the weight of my power will force it
- peso** weight
- piadoso** compassionate, merciful, clement
- pie** *m.* foot, leg, trunk; **en** —, standing, up and doing; **dejando en** — leaving undecided
- piedad** *f.* pity, compassion, mercy, charity, clemency
- piedra** stone
- pincel** painter's brush; work of a painter, painting, picture
- pino** pine; mast, II. 214
- pintar** paint
- pique** bottom, ground; **irse á** — to go to the bottom, founder; **Que nos vamos a** — (it is certain) that we are all going to the bottom, II. 206
- pirata** *m.* pirate
- piropo** precious stone, carbuncle
- pisar** tread, step on, trample; beat; **pisándole** putting his foot upon him
- placer** *m.* pleasure
- placer** to please, gratify, humor, contend
- planta** sole of the foot, foot; **a tus** —s at your feet, service, command; plant
- plata** silver
- plastro** cart, car, wagon, carriage
- plaza** square, place, market place; **por** —s in the public squares
- plazo** term, time, date, hour, interim, termination
- plebe** *f.* common people, populace

- plegaria** prayer, penitence
pleito dispute
Plinio Pliny
pluma feather, down; quill, pen; flake
pobre poor
poco little, inadequate, insufficient; **tener en** — set little value on; make dim, II. 514
poder *m.* power, might, influence, authority, faculty
poder be able, can, may; afford, have power
poderoso powerful, potent, active
polvo dust, powder
pompa pomp
ponderación consideration; description, picturing, heightening, enhancing
ponderoso ponderous, weighty
poner put, place, dispose, impose, arrange; name; *refl.* begin, set about, undertake, apply one's self to
por for, by, as, to, with, through, from, by way of, in, into, as to, because, on account of, by reason of, on, over, upon, in order to; — **si acaso** if by chance; — **si lucro**, in case I profit
porfia obstinacy, insistency, rivalry
porfia insistence, persistence, obstinacy, stubbornness; competition, struggle
porfiar wrangle, contend, insist, persist; *m.* wrangling
porque *conj.* because, for, in order that, so that
- portento** portent, omen, prodigy, wonder
posesión *f.* possession
posible possible
postrar prostrate, surrender, humble
postrero last
prado lawn, field, meadow, pasture-ground
preceto = **precepto** precept
preciar price, value, appraise; *refl.* take pride in, boast of, II. 780
precio price; **en** — **de** in payment for
precipitar cast down
predicar preach
preferir prefer; *refl.* put first, proffer, present, volunteer, offer one's self; **¿De qué suerte te prefieres a eso?** how are you to manage this?
pregonar proclaim, vow
pregunta question
preguntar ask, inquire, question
premiar reward, remunerate
prenda pledge, security, token; **en** — as a pledge; *pl.* endowments, natural gifts, talents, fine parts, charm
prender take, seize, grasp, take captive, make a prisoner (of)
preñado pregnant, big
presagio forerunner, omen, harbinger
presento present
preso prisoner
presto *adj.* quick
presto *adv.* quickly
presumir presume, suppose, believe, think, have the intention

- (of), suspect, conjecture; **presumo volver a invocarla** I venture once more to invoke her, III. 453
- pretender** pretend; try, attempt, claim, want, seek, aspire to, I. 828
- pretensión** *f.* pretension, claim
- prevenir** make ready, prepare, provide; forewarn
- priesa** haste, hurry, rapidity
- primero** first; **lo** — in the first place
- primitivo** primitive, primeval, early, original
- primo** first; **cátedra de** — *a see note* I. 149-150; *see* **cátedra**
- primor** *m.* beauty, radiance, exquisiteness, perfection
- principal** first and foremost, renowned, illustrious, celebrated
- principio** beginning; **En fin y en** — at the beginning and at the end, I. 45
- prisión** seizure, capture, apprehension; prison, bond, tie, fetters
- privado** a favorite
- privilegio** privilege
- procesión** *f.* procession (*especially of the Corpus Christi festivity*)
- procurar** procure, endeavor, make an effort, try to get, obtain, try to bring about
- prodigio** prodigy, wondrous work, marvel, portent
- prodigioso** prodigious, wonderful, marvellous, extraordinary
- profano** pagan, classic; worldly, irreligious, secular; **letras** — as secular learning, I. 186, 204
- profesión** profession
- profundo** profound, deep; **en lo** — in the depths
- prólogo** prologue, introduction
- prometer** promise
- pronunciar** pronounce, say, utter; pass judgment on
- propio** own; self
- proposición** proposition, proposal, offer
- proprio** = **propio**
- proseguir** pursue, continue, follow, go on
- próspero** successful, prosperous
- providencia** providence, foresight, forethought; Divine Providence
- provocar** provoke, incite, challenge
- prudente** prudent
- prueba** proof
- públicamente** publicly
- público** public, open, unconcealed
- pudierades** = **pudierais**
- puerta** door
- puerto** port, seaport, haven, shelter
- pues** for, since, well, then, so then, well then; — **que** since, inasmuch
- puesto** place, position, post; — **que** since, seeing that, inasmuch as
- punto** point; dot; instant, moment; **al** — immediately; **por** —s from one moment to another, I. 728, III. 61; consecutively, in detail; **en un** — all at once, at one and the same time; **dar en el** — hit the mark, find (it) out; guess right; —

por — bit by bit, in detail, gradually; **vuelvo al** — I'll be right back

puñal *m.* dagger

purpúreo purple

puro pure, undiluted (*of wine*)

see note to v. 109; sheer, pure and simple

Q

¿qué? *interrog.* what? which?

why? how? **¿por** —? why?

¿para —? why, for what reason? **¿a** —? why?

que *pron. rel.* who, whom, which, that, what; **el** —, **la** —, **lo** — (*according to the antecedent*) the one who, that which

que *prep.* as so; than; **no** . . . **más** — only

que *conj.* for, if, because, in order that, since, when, that, as (*often omitted in translating*); **de** — that, I. 396

qué . . . *interj., adv.* what a . . . ! what! how!

quedar remain, stay, be left, be; **id en paz** good-bye (*to which the one who takes leave replies*) **quedad en paz** good-bye)

queja complaint

quejarse complain, regret, lament

querella quarrel, complaint, lamentation; contention

querer *m.* will, desire; love, affection

querer wish, will, want, like, desire; — **a** love, I. 399, 827; (used to introduce a supposi-

tion): **¿ . . . Quereis que viva ignorante?** do you suppose that she is ignorant, . . . ? II. 738

querido (successful) lover; the one loved

quien who, one who, whom, the one who(m), the one which, he who, any one who(m); **que al ser** — **soy ofrecí** that I promised being the kind of woman I am, III. 406

¿quién? who, whom; **¡O** — **fuera** . . . ! O that I were

quieto quiet, peaceful, undisturbed

quietud *f.* quiet, rest, repose, tranquillity

quilla keel

quimera chimera, quarrel, dispute; hallucination, delirium, raving

quitar take away from, deprive; hinder; *refl.* take off

quizá perhaps, maybe

R

rabia rage, anger, fury, madness

rabioso furious, raging

rama branch, bough, limb

ramo branch, bough, limb cut off from a tree

rápido fleet, rapid

raro rare, uncommon, choice, precious; remarkable, extraordinary; **lo** — **del viento** rarefied atmosphere, thin air

rasgar rend, tear, open

rasgo stroke, dash, flourish, test. example

- rata** (*Lat.*) rate, ratio; **a — por cantidad** pro rata
rato period of time
rayo ray *or* streak of light; bolt, lightning, flash of lightning
razón reason, right, justice; word, reasoning, argument; **ser** — to be right; **tener** — to be right
rebelarse rebel, revolt, mutiny
rebelde rebellious, perverse, stubborn, I. 632
rebozar muffle up
recado message
recato modesty, prudence, circumspection, caution
recelarse distrust, be suspicious (of)
recelo jealous love, ardor, suspicion; anxiety
recibir receive, accept, admit
reciente recent
recobrar regain consciousness
reconocer recognize, judge, discern; conceive, admit
recurso recourse, resource
reducir to reduce, relegate, confine
regalado suave, dainty, soft, delicate
regalar regail, delight
regio regal, royal, kingly
registro register, recorder, regulator
rehusar refuse
reina queen
reja grating, window, railing
relación story; narrative, recital; adventure
relámpago flash of lightning, heat or sheet lightning, lightning
- religión** *f.* religion
remolino whirlpool
rencor *m.* rancor, hatred, animosity
rendido exhausted, fatigued, tired out, overcome; subdued, surrendered, given up
rendir subject, subdue, conquer, overcome; surrender, yield, deliver up; produce, bring in, bear
renunciar renounce, repudiate, give up, waive
reñir quarrel, fight, cross swords
reo *m. or f.* offender, criminal
culprit
reparar repair, restore; observe, remark, notice; reflect, consider, give heed; **repara en** notice, remark; *refl.* refrain
repasar go over (in one's mind), examine, revise, review
repetido repeated, perpetual, recurring, II. 370
repetir repeat, reiterate, rehearse; **con el afecto repites** you take after, II. 775
representar represent, make appear; play a part, perform
repugnancia contradiction, opposition, contrariety
rescatar ransom, redeem; recover, deliver, free, extricate; exchange
rescate *m.* ransom, redemption, deliverance
resguardo security, guarantee
resistir resist, put up with
resolver resolve, determine, make up one's mind (to free them), III. 769

respecto respect, regard, consideration, attention; — **a** in respect to
respeto = **respecto**
responder respond, answer, reply
respuesta reply, answer, response
restar subtract, deduct, be left;
restado = **arrestado**, determined, resolved, I. 931
restituir restore
resuelto resolved
retirar draw aside, withdraw;
refl. withdraw, depart, take one's leave
retraer draw, bring together, center
retrato portrait, picture, likeness; copy, resemblance, imitation
retrete *m.* retreat, sanctum, private room
retroceder recede
retruje = **retraje**
reventar burst forth, break; cause to break out, II. 440
reverenciar reverence
rey *m.* king
riesgo risk, peril, danger; dangerous tendency, II. 331
rigor *m.* rigor, severity, sternness, harshness, hardship; adversity;
en — to be precise, in truth
riqueza riches
risa laugh, laughter; smile
risco crag, cliff
rizado curled
robar rob, plunder, steal; abduct, despoil
robo robbery
roca rock
rogar pray, request, ask, entreat, beg, implore

rojo red
Roma Rome
romano Roman
romper break, rend, destroy; disclose
rosa rose
rostro face, countenance
rubio golden
rubricar sign with one's peculiar mark, streak (with blood), seal, I. 610
rudo rude, crude
ruego request, entreaty, prayer, supplication
ruido noise, sound, roar, uproar
ruina ruin, tribulation, downfall, overthrow, fall, disaster, destruction; break-up, ruin (*in a figurative sense*), I. 540; II. 238; III. 145, 743; fragments, débris, II. 184, 312
ruiseñor *m.* nightingale

S

saber know, be cognizant (of), acquainted (with); know how; be able (to); **a** — to wit, that is
sabio wise, sage
sacar take (out), get, obtain, attain; get out, derive, draw (out), bring (out or in), deduce, infer, conclude
Sacramento sacrament; Christ transubstantiated in the host
sacro sacred, holy
sagrado sacred, holy, inviolate
sala hall
salir go out, come out, rise (up), come forth, start, set out, de-

- part; enter (*upon the stage*), issue, proceed, result, succeed, appear; — **a tierra** land; *refl.* set out, depart, leave, I. 38; . . . **a eso vuestro ingenio salga** . . . your wit reaches such a conclusion, I. 162
- salpicar** dash, fly, sprinkle, spatter
- saltar** leap, burst
- salvar** save, free from danger; *refl.* escape from danger, attain salvation; avoid, prove to be false, I. 386
- sangre** *f.* blood, race, line, family, lineage, kindred; **habiéndose hecho** — having drawn blood
- sangriento** bloody, cruel, ruthless, sanguinary
- santo** holy, sacred, blessed
- saña** anger, rage, fury, passion
- sañudo** enraged, furious
- sarna** itch, mange
- satisfacción** *f.* satisfaction; excuse, apology, justification
- satisfacer** to satisfy, get satisfaction (for), settle; make amends (for)
- satisfecho** satisfied; **yo me doy por** I considered myself satisfied
- se** *refl. pers. pron.* himself, herself, itself, each other, themselves, yourself, to himself, etc.; (*without reflexive force*) one, you, they, people
- secreto** secret, secrecy
- secreto** secret, hidden, obscure; **de** — secretly
- sed** *f.* thirst
- sede** *f.* seat, throne; (*ecclesiastical*) see; **Santa Sede** Holy See
- seglar** worldly, secular; **de** — in ordinary attire
- seguir** follow, pursue, come after
- según** as, according to
- segundo** second
- seguo** assurance, surety, certainty, guarantee
- seguro** firm, sure, certain, safe, reliable
- semblante** *m.* face, countenance, features, expression
- sembrar** sow
- semejante** similar, like, resembling
- seno** bosom, innermost recess
- sensible**, sensible, painful, sad, grievous, regrettable
- sentado** seated
- sentenciar** pass judgment, condemn
- sentido** sense, perception, reason, feeling
- sentimiento** feeling, senses, sentiment, sensation, emotion; grief, pain, sorrow, displeasure; **hizo** — **toda la tierra** the whole earth was deeply shaken, III. 1067-8
- sentir** feel; think, hear, perceive, understand; regret, be sorry (for), suffer (from)
- seña** sign, mark, token, trace, vestige
- señor** lord, master, gentleman; (*in direct address*) sir, Mr.
- señora** lady, madam (*in direct address*)
- sepulcro** sepulchre, grave, tomb
- sepultar** bury; *refl.* to sink

sepultura tomb, grave
ser be

ser *m.* being, existence, life, substance, nature of things

servir serve, be of use, wait on; court, pay attention to; *refl.*

— de make use of

severo harsh

sí *pron. refl.* himself, herself, itself, yourself, one's self; *see se*; **en** — recovering herself again (*directions following III. 249 variants*)

sí *adv.* yes; so, but, rather; certainly, indeed, surely

si *conj.* if, whether, when, why; I wonder whether (*oftentimes merely emphasizes a following statement and need not be translated*); **por** — in order to know whether, in case; — **no es que** except where, II. 200

siempre always, at all times, ever

sierpe *f.* serpent, dragon

siglo century, age

silencio silence, quiet

silla chair; seat

sin without; — **que** unless, without

sincopal *m.* syncope, fainting fit (*united with an intermittent fever, and which may last indefinitely; see note, III. 426*)

sino except, but, only; **No soy** . . . **Sino quien** I am only one who, no other than one who, I. 721-722

siquiera at least, if only, even

sitio place, site, spot

soberano sovereign, supreme, preëminent

soberbia pride, arrogance, presumption

soberbio haughty, proud; superb, grand

sobre on, upon, over, about, as regards

socorro aid, help

sol *m.* sun, light (of day); beauty

solamente merely, only

soldado soldier

soledad solitude, seclusion, loneliness

soler be wont, accustomed, use to, be apt to

solicitar seek, long for

solio seat, throne

solo *adj.* alone, single, sole, unaccompanied; **Ser una sola** be one and the same, I. 240

sólo *adv.* only, nearly, merely, solely, alone; **no** —, not only

soltar release, let go

sombra shade, shadow, darkness; **entre** —s in the midst of darkness, I. 908

sonar to sound, resound

sonoro sonorous, clear

soplar blow (out); *see note III. 480*

soplo puff of wind, gust

sosegar appease, calm; *refl.* grow calm

sosiego quiet, tranquility, calmness; repose

sospecha suspicion

sospechar suspect

sospechoso suspicious, mistrustful, equivocal; suspect, *see note II. 705*

sostituir = substituir

su his, her, its, their, your

subir rise, ascend, mount
suave soft, gentle, smooth, delicate
substancia substance
substituir substitute, replace
suced succeed, follow
suceso event, affair, incident, happening, occurrence; success
sucio dirty, soiled
suelo ground
suerte *f.* sort; **de otra** — in another way; way; fate; **de esta** — in this way; **de — que** so that, such that; **yo estoy de** — I am in such a condition; **de tal** — in such a way, so; **¿de qué?** — how? in what way? **de otra** — quite differently
sufrimiento sufrance, persistence, patience, endurance, tolerance
sufrir suffer, allow, put up with, tolerate
sujeto subject, individual, person
sujeto subject, subjected, exposed, liable
sulcar = **surcar**
sumergir submerge, drown
sumo highest, infinite, greatest
superchería fraud, deceit, trickery
superior superior, surpassing, paramount, above, higher, greater
suponer suppose
supuesto supposed; **por** — of course; — **que** allowing that, granting that, since, seeing that
surcar cut through, furrow, carve
suspender suspend, cease; delay, interrupt; surprise, amazed, astonish

suspense suspended, in suspense; bewildered; hung up; interrupted; in anxiety, in deep thought, absorbed

suspirar sigh

suspiro breath, sigh

substancia substance

sustentar sustain, bear up, maintain, defend

sustituir = **substituir**

susto fright; **¡con qué** — **me tuvieron!** how they frightened me! **¡oh qué** — **! oh** how frightened (I was)

sutil subtle

sutileza subtilty, keenness, cunning, artifice

suyo of his, of hers, of its, of theirs, of yours; **el** —, **la suya** his, hers, its, theirs, yours; **no es suya** she isn't yours, I. 885

T

tabla board

tablado stage

tal such, such a

tálamo bridal chamber, bridal bed

talle shape, appearance; **tiene** — looks as though, II. 424

también likewise, as well, also

tampoco neither, not, nor ... either, as little

tan so, such a, as, so much, just as

tanto so much, so great, so much so, as much, so far; *pl.* so many, as many, all the; — **ha** so long ago; **en** — meanwhile, in the interim; **en — que** while

tapete *m.* carpet
tardar delay, be late, linger; put off
tarde late, too late
tarea toil, task, labor, duty
te thee, to thee, you, to you
teatro theater, stage, scene, setting
temblar tremble
temer fear, be afraid (of); **menos que** — less to fear, I. 973
temeridad *f.* temerity, rashness, foolhardiness
temor *m.* fear, terror
tempestad *f.* storm, tempest; din and confusion of voices and outcries
templado tempered, mild, bland, soft
templar temper, soften, modify, moderate; cool, quench
templo temple, shrine, church
temporalazo opportunist, time server, wage earner
temprano early
tener have, hold, possess, keep; judge, consider; **no tengo de** I should not; — **celos** to be jealous; **¿qué tienes?** what is the matter with you? **tente** stay, stop, cease, desist (from); — **que** have to (= **haber de**); **tengo de saber** I have the intention of knowing, I. 951
tercero third
terciana tertian, intermittent disease, fever occurring every third day
término end, goal, boundary
terremoto earthquake
testigo witness

testimonio testimony, proof, affidavit, evidence
ti thee, you, to thee, to you
Tiber Tiber (*river passing through Rome*) II. 601
tiempo time; **a un** — at one (and the same) time
tierno tender
tierra earth, ground
tinta ink
tiranamente tyrannically
tiranía tyranny
tirano tyrannical
tirar throw; draw, pull, make a lunge at (with a sword); **tira de ella** he tries to drag her (*stage direction following* III. 297)
tocar touch (upon), lay hands on, feel, experience, interest, appeal, concern, be one's turn; speak lightly of; **cuando le toque su día** when it is your day; . . . **tocando O la ventura o el riesgo!** attaining my happiness or misfortune, I. 902
todo all, every, whole; **yo y** — and I too, II. 131; **desde toda esta mañana** since this whole morning, I. 96; *noun* everything; *adv.* quite, entirely, all
tomar take, seize, get, secure; prefer, II. 457
topar find, meet by chance, run across, happen upon
tope *m.* mast-head
torbellino whirlwind, whirlblast; avalanche
tormenta storm, hurricane, tempest

tormento torment, torture; punishment, anguish

torno turn; **a tornos** by turns

torpe slow, dull, torpid, stupid; low, base

torre *f.* tower

tosco wild, uncouth, rough

trabajo work, labor, toil, difficulty

traer bring, carry, bear, fetch; come with; lead; draw towards, attract, keep, cause, occasion;

Que me trae suspensa el alma which keeps my soul in continual anxiety, I. 80; — **con** bring, give; **Mudado traes el color** you change color, II. 629; **Celos truje y llevo agravios** I brought jealousy and I'm carrying away insults, II.

727

tragedia tragedy

traición *f.* treason, treachery, disloyalty

traje *m.* dress, costume, garb, apparel, attire

trance *m.* peril, danger, critical moment; **a todo** — at any risk, resolutely

transunto = **trasunto**

tras *prep.* after, behind

traslación removal

trasunto image, copy, likeness, reproduction

tratar treat, deal (in), manage; discuss; try, make use of; be concerned with; — **de** try, treat as

traza manner, means, plan, procedure

tremolar wave, waver

trémulo quivering, tremulous

tres three

tributo tribute

triste miserable, sad, wretched; **¡ay de mí —!** wretched me! woe is me!

tristemente sadly, mournfully, gloomily

tristeza sadness, sorrow, grief, dreariness, gloom

tritón triton, sea monster; *see note II. 212*

triunfar triumph

triunfo triumph

trofeo trophy

tronco trunk, tree, branch

trono throne, shrine

tropa troops, soldiers, multitude

tropezar stumble, dash, go to pieces

trueno thunder

truje = **traje** *see traer*

tu thy, your

tú thou, you

turbado disturbed, alarmed, upset

turbar disturb, agitate, alarm, trouble, confuse

tuyo thy, your, yours; thine, of thine, of yours

U

U (*before O or ho, see O*)

ufano proud, haughty; gay, cheerful; masterly

último last

ultraje *m.* outrage, insult

umbral *m.* threshold, portal, entrance

un, una, adj. a an, alike, identical, the same; *pl.* **unos, unas** some, a few; . . . **unos quieren uno Y otros otro?** . . . Some will one thing and others another, I. 199-200; one and the same, united

ungüento ointment, balsam, salve
unión union, agreement, concord, unity

universo universe

uno, una numeral one; a person, some one, one thing, all one; *pl.* some; **el — al otro** each other

untar anoint

usar use, make use (of); — **de demasía** go to excess

usarcé or usarced m. or f. (*contraction of vuesa merced*) your honor, your grace, you

uso use

usté provincial for usted

V

vagar wander, roam

vaguear rove, loiter

vaina scabbard, sheath

valer protect, defend; be of avail, serve as a protection, be of use; have power, authority, influence; be valued at; *refl.* make use of, avail one's self of; ¡**válgame el cielo!** good heavens! may heaven defend me

valido the favorite of a sovereign

válido valid, effective, acceptable

valiente valiant, gallant; excessive

valor valor, courage, bravery; price, prize; manly worth, rank, virtue; **tu —** (*used as a polite expression for «you» in the sense of "your worth," "your importance"*), II. 422

valle m. valley

vamos well

vanidad f. vanity, boasting, vain parade, conceit

vano vain, empty, inane, futile, useless; **en —** in vain

vario various, several, different

varón m. man

vasallo vassal, subject

vecino neighbor

veinte twenty

vejez f. old age

velar watch, keep vigil

velo m. veil, mask

velocidad f. speed, celerity; **con —** quickly

veloz fleet, swift, quick

velozmente quickly, swiftly

vena vein

vencer conquer, overcome, vanquish, win

veneno poison

venenoso poisonous

venerable venerable

venganza vengeance, revenge

vengar avenge

venir come, arrive, be; — **a ser** become; *refl.* come

ventaja advantage, profit, benefit; preference

ventana window

ventura happiness, fortune; **o la**

— **o el riesgo** happiness or peril, joy or misfortune, I. 902

venturoso fortunate, lucky, happy

Venus Venus

ver see, understand, examine, judge; *refl.* find one's self; **Que apenas dejaba verse** who was hardly visible, I. 714; **Para matarnos nos vemos** we are about to kill each other, I. 853

verdad *f.* truth; integrity; innocence, II. 791; **en** — truly

verdadero true, genuine

verde green, young; immodest

verdor *m.* vigor, strength

verdugo executioner, hangman

vereda path, footpath, way

vergüenza shame, modesty; public punishment, III. 792

verso verse, line

vestido *m.* dress, garb, raiment, clothing

verter pour, shed; flow, run; **De la que a mártires vierte** of that (blood) which it causes to flow from martyrs, I. 626

vestido dressed, clad, covered (with foliage), III. 25; — **de** like

vestir dress, adorn, clothe, cover; *refl.* be dressed, clad, covered; **vestido de** dressed like

vez *f.* time; turn; **a veces** in turn, at times, now . . . now . . . ; **alguna** — sometimes; **de una** — once for all; at one draught, at once; **otra** — again; **dos veces** twice; **una y mil veces** again and again, III. 440; **una y muchas veces** time and again, I. 616

victoria victory, triumph, conquest

victorioso victorious

vid *f.* vine

vida life; **Pues ya con la** — since I am alive, have escaped with my life, II. 245

vidrio glass

vidro see **vidrio**

viejo old; *noun* old man

viento wind

vil base, infamous, contemptible

villa town

violencia violence

violento violent, impetuous, threatening, fearful, disturbed, agitated, furious, unnatural, beside one's self

virey = **virrey**

virgen virgin, maiden; *adj.* chaste, undefiled

virrey viceroy

virtud *f.* virtue

virtuoso virtuous

visitar visit, call on, *see*

vista sight, vision, clear knowledge; **a (la)** — within sight, in view (of), in the presence (of)

vitorioso = **victorioso**

viviente living, alive, animated

vivir live, be, dwell, inhabit;

¡vive Dios! (*used as an interjection*) as sure as there is a God! by heaven! by Jove!

vivo vivid, living, live, keen, lively, intense, bitter

volar fly

volcán *m.* volcano; **si tanto fuego este** — **aborta** if this seething, inner glow (*i.e.* the devil himself) engenders so much fire (= If I can accomplish it)

Prólogo 26

voluntad *f.* will, choice, determination, purpose; good will

voluntario voluntary

volver turn; return, come back, take back, put back, replace;

— **a** (*repeats the action of the following verb*) do again; — **a**

repasar think over again, review; — **por** defend, III. 381;

— **en sí** to come to one's self, recover one's senses (*stage*

direction following II. 124, variants); **se vuelve a entrar**

goes back into the house; **volvió a retirarse** he withdrew

vos you (*sing. of address, antiquated for "vosotros," but found still in prayers, formal address, etc.*)

voto vow, vote, oath, prayer

voz *f.* voice; word; **a voces** aloud, III. 893; with loud cries; **a**

puras voces by dint of loud cries; **dar voces** to cry out; **a**

media — in a whisper; low tone

vuelo flight; **de un** — all at once, at one fell swoop

vuelta turn, rotation, revolution;

dar — **s** turn about, walk to and fro

vueso, vuesa for **vuestro, vuestra**

vuestro your, of yours, yours;

el — yours

vulgo general public, populace, multitude, plebs

Y

y and

ya already, now; to be sure, of course; — **que** since

yacer lie

Yepes name of a town

yerro error, mistake, shortcomings

yerto rigid, stiff, inflexible

yo I

Z

zafir sapphire

zelo = celo



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INTRODUCTION AND NOTES



INDEX OF NAMES AND TITLES IN INTRODUCTION AND NOTES

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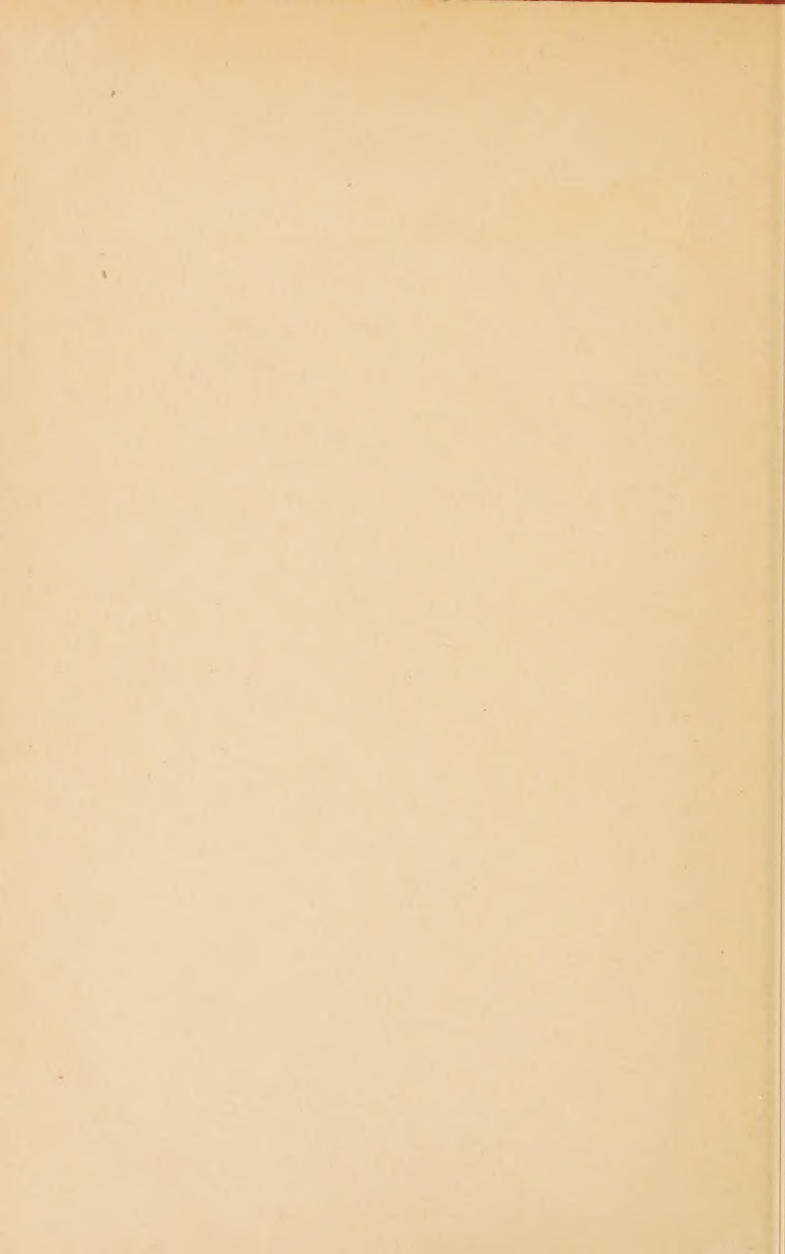
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